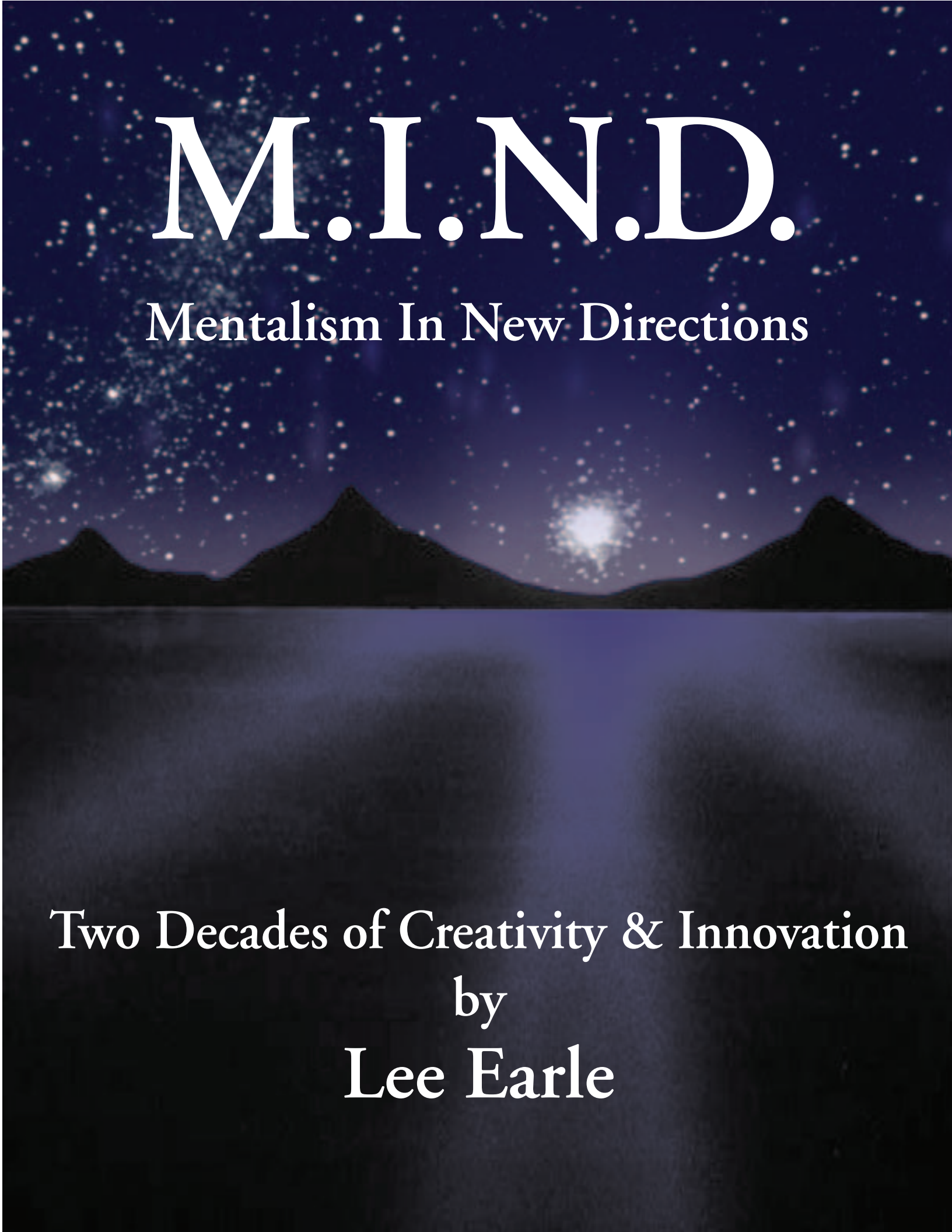

M.I.N.D.
Mentalism In New Directions
Two Decades of Creativity & Innovation
by
Lee Earle

M.I.N.D.

Mentalism In New Directions

by

Lee Earle

First Impressions
On Second Thought
Mélange à Trois
Early Earle
Out Of SYZYGY
Sun Signs
SuperScript
Pieces Of My Mind

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Introduction by Larry Becker

To say that I know Lee Earle is to say I've known one of the world's foremost human roller coasters. Our relationship has been a dizzying journey of ups and downs, probably because we're both slightly mercurial. If you want a more concise perspective of Lee Earle through the eyes of the very erudite Dr. Juris (AKA Robert Bluemle) see pages 221-223 in this prodigious tome.

I met Lee at Tony Andruzzi's *Invocational* in Chicago. He introduced himself and I remember remarking about his misfortune at having to follow, as a last-minute fill-in act on the evening show, a blockbuster debut performance by Tim Conover. Lee's opening remark that night was something to the effect,"'I wouldn't give this spot to a leopard."

When April and I had relocated and settled into our new Arizona lifestyle in the quaint town of Carefree, I got to know Lee much better, through our participation in Bob Bluemle's Six and One Half mentalism think tank.

When I decided to publish my fourth book, *Stunners*, Lee offered to shoulder the responsibility for the layout, typography, design, and graphics, a chore that lasted well over three grueling months. It was during that time that I really began to appreciate Lee's endless talents and skills, as well as his insatiable appetite for doughnuts. For months I showed up at the Earle's door each morning carrying a box of the tasty little confections. I wanted to make sure Lee's blood sugar level didn't drop too low. In retrospect, I will be the first to admit that *"Stunners"* would have been far from stunning had it not been for my friend's editorial and design capabilities. He truly deserves a healthy slice of the Milbourne Christopher Foundation literary award I received in 1993.

Following the publication of *Stunners,* I asked Lee if he would like to do a lecture tour with me. I felt that Lee deserved a wider audience for his remarkable insights into the creation and performance of mentalism. The tour was entitled the Mental Magic Super Symposium - a series of day long seminars in what seemed to be an endless stream of cities throughout the United States and Canada. It was a veritable tag team match. Lee and I were truly the "odd couple" of mentalism. And we played the differences to the hilt. Siskel and Ebert, Abbott and Costello, Martin and Lewis; take your pick. We had a ball. During my solo lectures throughout the world, relating some of the hysterical moments that occurred during our tour has garnered some of the biggest laughs I've ever received. In short, Lee Earle became more than an associate; Lee became my friend for life.

Lee is one of the most knowledgeable, creative, and prolific individuals I have ever met. It has been a very rewarding experience to see how he has grown and matured over the years we've known one another. We work so well together, we often refer to ourselves as the two one-legged men. When you see the "M" in the logo he designed for our new venture and partnership, Mentalism Unlimited, you'll understand the metaphor. If either of us topples, we'll both fall over.

For some time I have urged Lee to publish a book containing his significant contributions to the art of mentalism. He has finally relented and you are about to experience his remarkable wit, wisdom, and his wonders of mentalism for yourself.

I already know that Lee Earle is well on his way to becoming one of the giants in our field of endeavor. I'm confident you'll heartily agree with my assessment once you've devoured the gems that abound in this classic of mentalism.

Overview

Page 5 • 1-2-3 Trilogy - Itself an anthology of Lee Earle's numerically named series:

Page 8 • First Impressions

A book which focuses on impression clipboards and their use in Mentalism. It covers handling, routines, and some of the psychological approaches which are helpful in using this utilitarian prop.

Page 28 • On Second Thought

This publication contains several routines which, in retrospect, illustrate the evolution of Contemporary Mentalism as a concept. Readers will recognize the genesis of Lee's trademark Center Tear technique and Headline Prediction as well as a routine (Lip Service) which later became a complete book - *Sun Signs*.

Page 52 • Mélange à Trois

Literally, '*a collection of three*' platform routines - all of which utilize some interesting psychological twists. In addition, all three performance pieces depend on pre-show work - that marvelous concept which allows the performer to do the sneaky stuff before the performance and then relax during the show, knowing the outcome is secure.

Page 77 • Early Earle

Over the years Lee released this book's contents as separate manuscripts or in lectures and videotapes. There's even one commercial item fully explained plus a routine which was presented in lecture by the late Bascom Jones and never before published.

Page 121 • Out Of SYZYGY

Sixteen complete routines, all but one exactly as they were originally published over several years in *SYZYGY - The Journal of Contemporary Mentalism*. The one which is different has been updated with a new premise which is very timely for today's audiences.

Page 163 • Sun Signs

This concept was first offered as a commercial product. Now, with the ubiquity of desktop computers and high-resolution inkjet printers, it's possible for almost everyone to reproduce their own personalized props for a killer Mentalism routine.

Page 191 • SuperScript

My evolution of a Question & Answer act which was originally a high-dollar commercial release. SuperScript allows the performer to do an outstanding Q & A routine with a solid premise and justification for the necessary dirty work.

Page 215 • Pieces Of My Mind

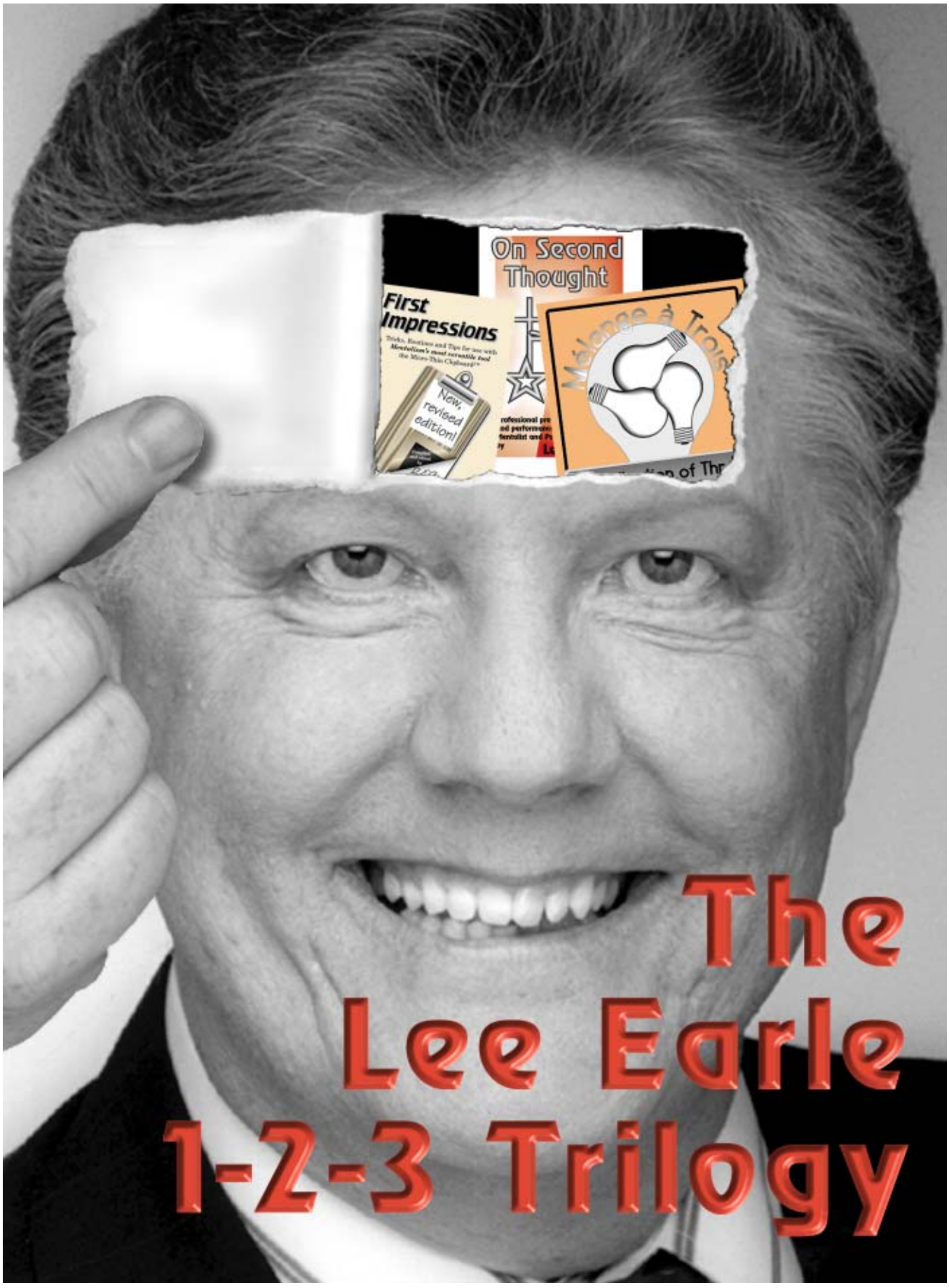
Originally written as monthly columns for the Society of American Magicians' M-U-M magazine. After that magazine dedicated an issue to Lee (with the same cover photo as on 'Pieces Of My Mind'), the material was collected into one volume and the effects section from that special issue was folded in as well.

Bonus QuickTime interview on CD-ROM

For both Macintosh and Windows, it contains a QuickTime slideshow presentation featuring an audio interview of Lee Earle - conducted by the esteemed Dr. Juris - with a collection of Lee Earle's promotional photos.

M.I.N.D.

Mentalism In New Directions


On Second Thought
First Impressions
New, revised edition!
Mélange à Trois
The Lee Earle 1-2-3 Trilogy

The Lee Earle 1-2-3 Trilogy

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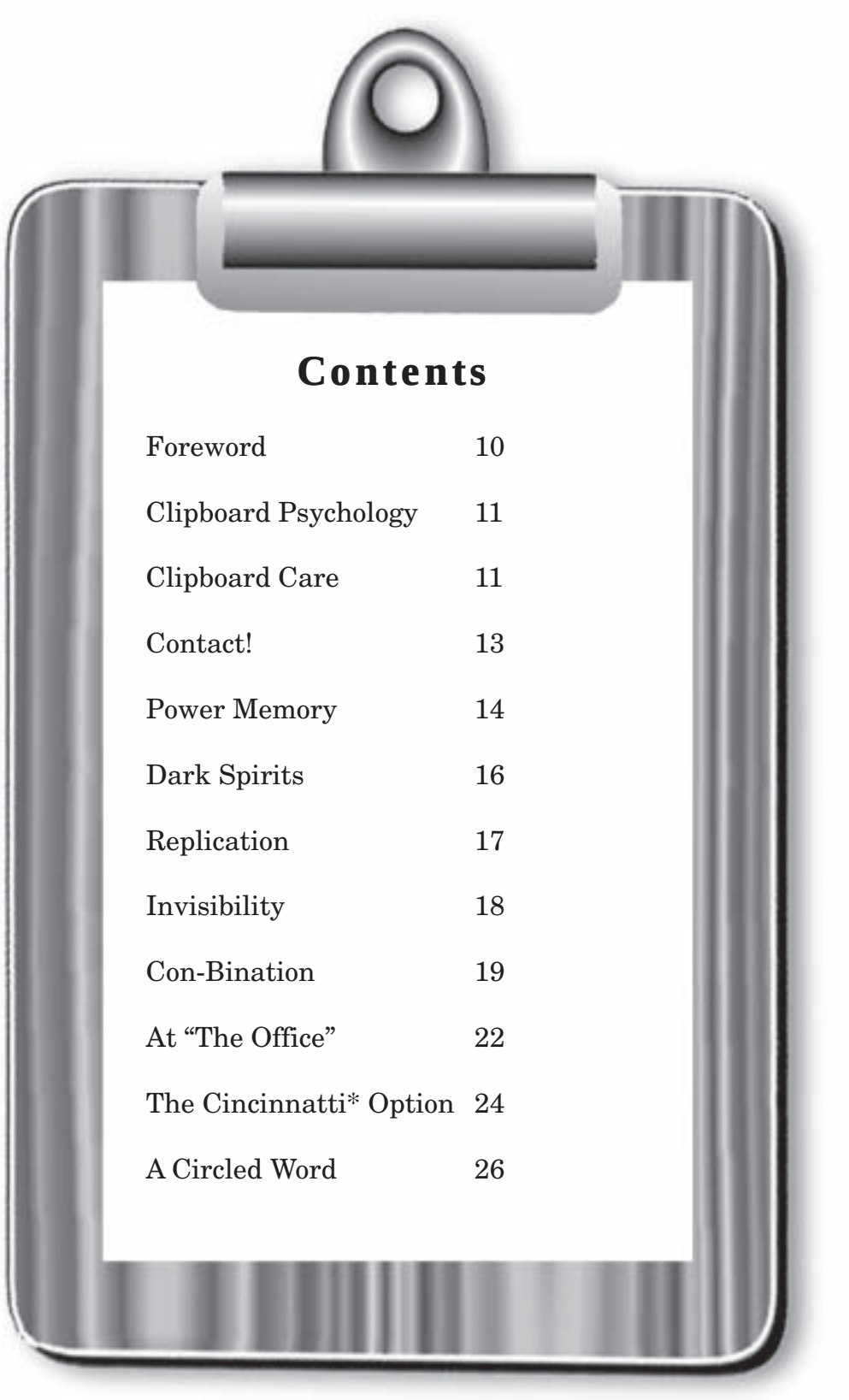
Printed and Bound in the United States of America

This publication includes the complete contents of three previously publilshed books:

First Impressions
On Second Thought
Mélange à Trois

First Impressions





Contents

Foreword	10
Clipboard Psychology	11
Clipboard Care	11
Contact!	13
Power Memory	14
Dark Spirits	16
Replication	17
Invisibility	18
Con-Bination	19
At “The Office”	22
The Cincinnatti* Option	24
A Circled Word	26

Foreword - First Impressions

There are times when it is to the performer's advantage to learn what someone else has secretly written on a piece of paper.

Enter the Micro-Thin Clipboard.

It is a common, portable, and unsuspicious object (unless undue attention is called to it), making it the perfect device to adapt for our nefarious use. It is gimmicked to record a secret, exact duplicate, carbon copy of anything written on a paper clipped to its surface.

If there is any drawback to clipboard use it is that, generally, one must access the data in private; there is just no elegant way to do it in front of an audience.

That minor restriction aside, this device, when properly used, is innocuous, invisible, and never suspected in retrothought. In fact, it has become one of the most diabolic tools in the Mentalist's repertoire - a tool designed for a specific task.

Should you have a driving need to learn written information while under suspicious eyes, then you obviously require a different tool: Learn a center tear, employ a shiner peek, or run the risk of using a device which looks like a magician's prop and is therefore self defeating.

If I were restricted to only one prop for my work, forsaking the myriad other gimmicks available to the performing Mentalist, my instant, unequivocal choice would be the Micro-Thin Clipboard.

Lee Earle



Phoenix, AZ
November, 1991

Clipboard Psychology

Some of the best uses of the Micro-Thin Clipboard are those in which the environment is structured so as to make its use a natural and unchallenged choice. Please note that in several of the routines to follow, a major emphasis has been placed upon justifying the use of the device without arousing suspicion.

Primarily intended for pre-show work, the Micro-Thin Clipboard is seen by only a very few members of the audience. The rest of the audience is not aware that anything at all has been written down, much less that a clipboard was used. Those who participated in the pre-show work are baffled as well because of the ordinary, pedestrian appearance of the prop; its employment is forgotten or discounted.

In an earlier context, a veteran performer once said, "If you know one way of locating a chosen card which has been shuffled back into the deck and fifty ways of revealing that card, to the audience you know fifty tricks." The use of a clipboard follows the same rationale; *one method* of obtaining information and a *multitude of presentations* to reveal that information.

The brilliant Chicago Mentalist, Ross Johnson, suggests a "logical disconnect" when employing a clipboard. Ross appears primarily at high-dollar corporate events, conferences, and conventions. He will often salt the conference registration area with his clipboards and then, when it's time to ask someone to write down a thought, more often than not it's the participant who thinks to reach for the clipboard to use as a steady surface upon which to write.

If the participant doesn't think of it himself, Ross 'notices' the empty clipboard and hands it to the participant saying something like, "No need to poke holes in the paper. Here, use this."

I will often put dummy material on the salted boards which I remove while the participant writes and then replace before returning the board to where I "found" it.

See "Invisibility" in a later section.

Clipboard Care

Unlike old style devices which require that a new carbon paper and copy sheet set be inserted through a slit in the thin surface covering of the board every time you use the device, the Micro-Thin Clipboard has a permanent carbon surface attached to the underside of the wood-grain veneer and, therefore, no slits to camouflage.

You will be pleasantly surprised at how long the carbon provides clear, crisp, and legible impressions. The plastic surface of the board is *harder than paper* so less pressure is needed to get a clean impression. Also, the solid surface is *less absorbent* than paper which means the carbon surface lasts longer. Because *both sides of the board are gimmicked*, the wear and tear is distributed.

The clip is not suspicious and may be removed with no need for concern. In fact, the ability to move the clip from one end of the board to the other is a huge benefit, enabling one to record four separate messages on a single board without resorting to perforated papers (which the participants never seem to be able to understand how to use without detailed and counterproductive instructions).

Reset is quick. Just peel back the veneer, read the message(s) and wipe the board

clean. Stretch the veneer over the board and smooth it down. Presto! Ready to go again. The quick reset is fully appreciated only by those who have attempted to shove a fresh paper/carbon set into one of the old Nelson U.P. Boards under time pressure, rather like trying to put toothpaste back in the tube!

Do not store the board with the clip in place for long periods of time. The pressure of the clip can leave an indentation in the plastic veneer.

Honestly, it can be frustrating the first time or two you peel the veneer; with a new board the adhesive is particularly aggressive. Learning the proper peel technique will save time and worry.

The technique requires just a bit of patience. Make sure your hands are clean so the adhesive isn't defeated by the transfer of dirt or oil from your fingers.

First, you must loosen the veneer near one corner of the board. Use a different corner each time you peel the veneer so as to distribute the wear and tear. It is best to *slide* your thumbnail beneath the veneer using a back and forth motion. Don't scratch or dig at the veneer – that will likely tear, stretch, or mar the surface.

Once the corner is raised, grasp it firmly. Gently and slowly pull it away from the surface of the clipboard. Don't pull too quickly, especially with a new board, or you risk stretching the veneer. Ease the plastic free of the board until all of the carbon surface is exposed. If you pull the veneer completely off the board you will have a difficult time repositioning it, so slow down your pulling as you near the end of the board.

When it's time to reattach the veneer, grasp the board at the center of the bottom end with one hand and pull the veneer taut along a line running from the center of the attached end to the center of the free end. Stick the veneer to the board at the top center.

Using the soft edge of your hand, smooth the veneer into place, working from the centerline of the board out toward the edges and up toward the top.

There may be, from time to time, some adhesive residue which sticks to the board or peeks out from under the edge of the veneer. Use a small amount of solvent such as lighter fluid (naptha) or fingernail polish remover (acetone) on a paper towel to remove those smudges.

Luggage stores and other shops which cater to travellers sell convenient packages containing a number of small pads, moistened with nail polish remover and sealed in foil, which are perfect for cleaning the board.

Avoid leaving the boards in your car during the summer heat which may warp the board, dry out the carbon paper, or shrink the veneer.

Contact!



Hellstromism (or muscle reading, or contact mind reading, take your pick) is far simpler to learn than most of us would think. Once this skill is part of a performer's repertoire, it is available at a moment's notice in practically any situation, which makes it ideal material for a Mentalist. Probably the best (and increasingly hard to find) book written on the subject is "Master Mentality" by Stanton Carlyle; grab a copy if you locate one.

Muscle reading is an art which requires that you practice with real, live people. Social occasions present the best opportunity but sooner or later, you will want to test your skills before a larger audience. It takes courage to put one's reputation on the line during a paid performance. After all, audiences deserve successes, not failures. The problem becomes how to build up the practice required to craft an entertaining presentation without suffering through a potential embarrassment.

The Micro-Thin Clipboard supplies a comfortable alternative. Approach a participant before the show and request his assistance. Define the type of test you wish to accomplish (usually a hidden object) and the parameters for the test. He is to think of a place where the object is to be hidden. The only restrictions are that the item be easily retrieved and that the place of concealment is in good taste.

To avoid any suspicion that you may 'peek' while the item is hidden, he will keep an eye on you as *someone else* conceals the object. He writes instructions which describe exactly where the object is to be concealed and gives those instructions to a third party of his choice who places it there.

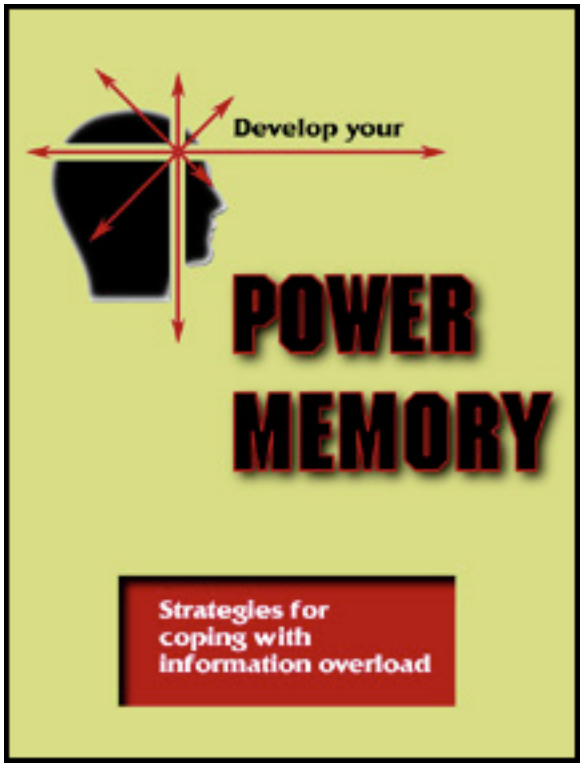
Backstage, open the board and glimpse the copied instructions, but DO NOT ACTUALLY READ THE INFORMATION. You merely want to ensure that the instructions are present and legible. If you work with an assistant, have that person open the board and confirm the information, keeping you in the dark as to the location; if you're a solo performer, view the opened board in a mirror to make your check. Leave the open board in a spot where you can access it when performing and lay a blindfold or folded handkerchief over it.

During the show, bring your initial participant onto the stage and explain to the audience that you have enlisted his assistance in a preshow interview. Establish that you have asked him to think of an appropriate hiding place for the object in question and, up until this time, only he and one other committee person has full knowledge of where the item is concealed.

At this point, go ahead and practice your contact mind reading technique with the sure and certain confidance that you have an emergency backup. Should you fail to locate the item on your initial attempt, you can say, "I'm sorry, there is just too much visual confusion. Let me get something to help." That's when you go get your blindfold, read the location, and successfully wrap up the demonstration.

A perfect way to practice!

Power Memory



In presenting a "Develop Your Power Memory" seminar for businesses, it is necessary to model and demonstrate the memory techniques. In other words, before you can teach how it is accomplished, you must *show* that it *can* be accomplished.

The problem with most mnemonic (memory system) presentations is that they are 98% build-up and 2% entertainment. Lots of writing and recording takes place before the fun begins. This shortcut *still requires that the presenter utilize legitimate mnemonic techniques* but the actual memorization takes place prior to the program, not under the pressure of performance. This allows the performer/presenter to focus on his audience rather than on technique.

Here's how a Micro-Thin Clipboard can help:

With clipboard in hand as the audience files into the conference room, you will enlist the assistance of several attendees, one at a time. Ask each person's name and write it on the paper which is clipped to the board. For all they know, you're taking a survey.

Hand each person the clipboard and ask him to generate a secret, 7-digit random number and write it on the paper. "Since the object of this exercise is the rapid memorization of new, unrelated data," they are told, "please don't write a series of numbers you already know." Each person is to take the paper and memorize that imaginary telephone number in the next 15 minutes.

After your participants have generated seven or so random telephone numbers, return backstage and retrieve the numbers from the clipboards and memorize them at your leisure. As each of the numbers is memorized it is associated in your memory with the name and occupation *of someone you already know*. Use your insurance agent, your lawyer, your dentist, etc.

Trust me here, it is much easier to mnemonicize a set of 7-digit numbers backstage than to attempt that same feat while maintaining a performing pace.

During the presentation, you say something like this: "I asked several men to make up random telephone numbers when they arrived here today. Would you identify yourselves, please?" Pointing to one of them, ask, "Do you remember the number you invented?" At least half of the time, the answer is negative.

Ask each person for his 7-digit random number and write it on a blackboard or overhead projector transparency. Next to the number, write a job title. "Let's make that number your lawyer's." The next number is recorded and indexed as the "client", another as the "secretary", yet another as "wife", and others as "car rental agency", "girlfriend", "insurance agent", etc. As fast as they can be written down, job titles are assigned, apparently at random. In fact, you are attaching to the random numbers the

same names and job titles previously associated when you memorized the numbers before the presentation. A little acting (don't go overboard) makes it seem that you are merely making up the job titles as you go along.

Then you tell a little story. "I suppose you are wondering why it is necessary to cultivate the ability to memorize telephone numbers. After all, you are never without your Day Runner appointment book, digital diary, palmtop database, laptop computer, or your little black book. But just suppose you are in a distant city, between sales calls, stopped at a traffic light when you hear the screech of tires and feel the crunch of the impact from the rear. Oh, no! This means you are going to be late for your appointment. No problem, there's a telephone on the corner and you can just call ahead and explain the delay. But you've misplaced your little black book. Everything else is in your briefcase and locked in the trunk – which is jammed shut due to the impact. What will you do?"

At this point you step forward, away from the blackboard or screen and say, "Because you have mnemonicized those numbers you can save the day. Call your *client,* Ms. Attebury, at 234-3886 to explain that you'll be delayed and need to reschedule your appointment. You dial 254-4475 to let *Hertz* know that their car is now #2. Contact Mrs. Herndon, your *travel agent,* at 274-0442 to have her reschedule your return flight and then dial 921-0286 to have your *insurance agent,* Mr. Coley, get started on your claim. Your dentist, Dr. Payne, needs to be notified at 247-6575 that you'll be coming in to repair a chipped tooth. Telephone your *girlfriend,* Laura, at 997-4842 to tell her you'll be delayed for your rendezvous this evening, call Shirley, your *wife,* at 943-8276 to tell her you won't be home until tomorrow. While you're at it, you might as well call Mr. Baird at 247-7323. He's your *lawyer* who will begin preparing for the inevitable because your wife told you not to come home; she *found your little black book!*"

This is the ideal demonstration which leads into teaching the technique of memorizing names and numbers. Do I feel guilty about doing preshow what I expect the audience to believe I'm doing impromptu? No. Because I can, if required, do the mnemonics in real time, just as they will be able to do. This theatrical shortcut, however, provides the luxury of a little more time in preparation and, therefore, a more entertaining and educating presentation.

Dark Spirits

In 1986 through 1988, Phoenix, Arizona was the home for one of the most successful commercial séances ever undertaken. For those three years this production, "Manifestations – the Ultimate Séance" scared the dickens out of hundreds of audiences.



One of the most confounding sequences was when the 'spirits' (speaking through the Medium) supplied extremely accurate answers to the guests' questions.

The guests were asked to write, on a small piece of paper, a question for the spirits. These questions were to be collected and read by the Medium at a point later in the seance. To justify the use of clipboards, the seance table was intentionally covered with a lace tablecloth which is obviously not the best surface for supporting a piece of paper for writing. Therefore, as a courtesy, each guest was provided a fine-point pen and a small clipboard upon which was clipped a single sheet of paper for the question and the guest's signature.

The guests were told to retain the written questions until they were requested by the Medium. It was no coincidence that the Medium never remembered to gather the slips. Prior to his 'arrival' at the séance (and in another room at the house) he read the clipboard copies of the questions and researched some very believable answers from an abundance of reference books, dictionaries, and encyclopedias, kept on hand for that purpose. These days, we'd use the Internet or CD Rom references instead.

The spirits, speaking through the medium in the pitch blackness, left the guests with their skepticism somewhat shaken. The attendees were likely even more disturbed when they later discovered in their pockets the slips bearing the answered questions which the medium "forgot" to collect.



Hunting Houdini: It's a supernatural gas

Spirited medium 'summons forth' escape master

By ANDREW MEANS
The Arizona Republic

For once the Left-Handed League is dumbfounded, stunned into silence by one of its own kind.

It is slightly past the witching hour in Phoenix, and Harry Anderson (of NBC's *Night Court*) and the illusionists of his Left-Handed League show have handed over the spotlight to others.

After high-balling over from a Saturday night performance at the Scottsdale Center for the Arts, Anderson and friends are listening to a voice purported to be that of escape artist Harry Houdini.

Houdini, who died 50 years ago, cannot be present in the flesh, of course. Instead, the voice manifests itself through a surrogate, Lee Earle.

Holding hands to form a circle, 12 invited guests sit in complete darkness while Earle sinks into what seems to be a deep trance. After a stressful transition, Earle's timbre changes and the voice claims that it now belongs to Houdini.

Houdini's arrival is the culmination of a two-hour "evening of spirit theater" presented on Fridays and Saturdays in a specially customized house at 720 E. Camelback — a house that by coincidence once was the home of actor Nick Nolte.

David Kadlubowski/The Arizona Republic

Harry Anderson, standing at right, digs through his pockets for a personal item to be used during the seance.

Replication

One of the most powerful tests is that of duplicating a design drawn by a member of the audience. Peter Baird, a Phoenix author and attorney who does one heck of a mental show, swears by this type of test.

Approach a participant during your preshow work and ask her to help with a little test. Explain that you are asking folks to jot down little drawings which may be used in the show later. Hand her the clipboard and ask her to make a simple sketch, a stick figure jumping rope, a stop sign, a goldfish, any doodle or drawing which would be easy for someone else to copy, but one which you could not forsee her selecting.

Once she has completed her drawing, she is handed a coin envelope and asked to insert the folded drawing into the envelope which she initials and seals. She deposits the sealed envelope in an even larger manila envelope. All you must do is glimpse her initials and, with your fingernail (or with the capped pen), write those initials on the surface of the clipboard where they will be recorded next to her drawing on the inner surface.

After you collect 3 or 4 of these drawings, retire to your private area, open the board, and select the drawing which will best serve your purposes during the show. Find the envelope containing that drawing (remember the initials?) and, using a small bit of scotch tape, attach the envelope to the bottom inside of the manila envelope.

During your show, announce that everyone may not have had the opportunity to participate in setting up the test so more envelopes are distributed, along with pencils and papers. Repeat the instructions you gave your preshow participants about the type of drawing, etc.

Collect the sealed and initialed envelopes in the manila envelope which is now in full view. When the time comes for the design duplication stunt, dump the contents of the envelope onto the table before you.

The “force” envelope will remain within the manila envelope. Reach in and pull it free of the scotch tape and drop it on top of the pile. No big deal here, one envelope just got ‘hung up’ inside.

‘Mix’ the envelopes to ensure a fair selection and select one (do I have to tell you which?) to use for the test. Or grab a handful and do a little equivoque or classic force on a third party.

Read the initials on the envelope and ask that person to come forward and assist. She concentrates on her sketch – and you have no success. Ask that she open the envelope and focus directly on the previously drawn image. Still nothing. Then request that she reproduce the drawing in a magnified sketch on a flip chart or large drawing pad so the entire audience can focus and project.

The audience concentrates on the drawing and “wills” you, line by line, to reproduce the figure drawn.

Latest thoughts: It seems to me that if you supplied your preshow participant with a slightly narrower or shorter envelope, no large manila envelope and stickum would be required. Just collect all the coin envelopes, square them into a stack, and cut to the short/narrow one. In this case, I'd encourage the participant to hold on to his envelope, to pass it forward with all the others during the show.

Invisibility

When properly used, the Micro-Thin clipboard is essentially invisible, one of those everyday items we see and ignore. As long as the clipboard is used in a congruent context, one in which the clipboard seems natural and not out of place, it will never be noticed.

Some performers manage to go out of their way to complicate a simple process. Example: Well in advance of the after-dinner program, one of the dinner guests is approached and asked to visualize his phone number. "Here," he is told, "write it on this paper to better impress the idea in your mind." So far, so good.

But then he is handed a clipboard set up with a blank paper on it, all ready to go. Because the potential participant is already seated at a table which provides a logical surface for the paper, the clipboard is as out of place as a skunk at a garden party. He smells a rat.

The same person, approached in the foyer outside the banquet room, will never suspect the prop because now its use is logical; you're both standing and there are no convenient desks or tables. Now go a step further.

Have a little check list already on the clipboard with entries such as



When you approach the participant your attitude is one of simply going through your checklist. After asking him to visualize the number, you get the bright idea for him to write it down to help him visualize. "Let's use this," you say, while checking off the final item before turning the checklist over and offering the backside of the list for him to record the number, "I'm through with it anyway."

This approach seems disarmingly impromptu and totally removes suspicion about the convenient presence of the clipboard. Just don't over act.

Con-Bination



(*This is a personal favorite which, at one time, was a commercial piece with an impression clipboard built into the lock's packaging.* L.E.)

Kreskin, Dunninger, Nelson and probably many others have used the public's fascination with safes to good effect when doing a publicity stunt.

A large safe is delivered to the place of performance a day or two prior to the show. The master locksmith from the safe company is asked to reset the combination to a totally random series of numbers.

Since he is going to be locked inside the safe (don't you love show business?) as you attempt to read his mind, it might be a good idea for the combination to be placed in a sealed envelope in the hands of a trusted third party – just in case.

Because the locksmith writes the combination down himself and then secures it in a sealed envelope, he can honestly answer your onstage question, "Does anyone else on this earth know the combination to the safe at this time?" with a "No." You, of course, pull the numbers out of your clipboard and TEST THE COMBINATION ON THE SAFE BEFORE THE SHOW. The rest, as we say, is presentation.

You say you don't have a safe company in your area? No room on stage to store a safe? Can't afford a truck to pickup and deliver the 4-ton monster? Fear not, there is another way.

Buy an inexpensive reprogrammable combination lock at your local hardware store. In the United States, I recommend the Master 1523d Sports Lock. It has large, easy to see numbers on brightly colored plastic dials. When it is unlocked, the dials can be moved to set any 4-digit number as the new combination.

Other locks on the market can be used as well. Usually these operate by turning the opened shackle to an odd angle and pressing it back toward the body of the lock. Then any number selected on the 4 rotating numbered wheels is set as the combination which is required to open the lock. Avoid those resettable locks which use a special key or tool or require that you insert a screwdriver into the open lock to set something.

Enlist the assistance of an intelligent looking gentleman and demonstrate how to reset the numbers. Then ask him to select a new combination by spinning the numbered wheels back and forth in a haphazard manner. He must not use a known or familiar set of numbers such as a birthdate, phone number, etc., because the numbers must be totally random. That seems fair.

Actually, our primary purpose is that we are supplying the *motivation* for him to write down the number – if he used a familiar sequence there would be no reason for him to record the numbers.

Once the wheels have been randomly turned, have him check and approve of the combination, randomizing again if the selection is unsatisfactory. Ask him to remember that combination. Remind him that he will be on stage, in the spotlight,

when he is asked to recall the numeric sequence. That will generate some serious anticipation. Most people are not comfortable in front of a group so he will begin to imagine himself looking foolish before his peers. Isn't applied psychology wonderful?

Better yet, you suggest, he should write it down so the combination can be memorized at his leisure ("Here, use the back of this checklist. I'm through with it."). Replace the lock in the original packaging and staple it closed. Have the spectator keep the lock in his possession.

You replace the lock in the original package for a couple of reasons: 1) It wouldn't hurt if the audience was to assume that the lock is "virgin" and, 2) You don't want the spectator monkeying around and setting a new, unknown, and reputation-shattering combination.

Begin this routine by saying something like, "There is a gentleman in the audience tonight who holds a particular challenge for me. (The audience is encouraged to assume that the challenge was *his* idea.) We met and agreed to the challenge conditions earlier. He holds a combination lock and his mind holds the combination. Is that correct, sir?"

Continuing to put words in his mouth, "And now you want me to pull the specific numbers from your mind. Very well. Please join me on stage and on your way here, please ask one other person to come along."

Once both participants are welcomed on stage and properly introduced, step between them with the lock person on your right and the last-minute participant on your left. Hand the lock to the person on your left, asking, "Would you please attempt to open the lock? Try several combinations if necessary. The odds are only (study the lock for a moment as if doing the mental calculations based on the number of digits on the dial) one in ten thousand." (If, by chance, she discovers the correct combination, lead the applause for her keen intuition, ask her to relock the lock, and then to try additional random combinations. "We don't want folks to assume that just *any* combination will do.")

Having the lock tested by one person while you work with the other really speeds up the process. Doing it sequentially would be incredibly slow and boring.

Turn to participant #1 and say, "I asked you to enlist the help of someone else to manipulate the lock so we can employ your undivided, focused attention. It's our purpose to move that combination from your mind to mine." (Notice the "our" and "we" above? It's a subtle psychology which leads the participant into having an investment in a sucessful outcome.)

"Card players tell us it's necessary to learn how to show a 'poker face' when gambling," you explain, "so that our facial expressions don't betray us when we have a winning combination of cards in our hand. Likewise, you must keep the same poker face during this next phase. You must neither confirm nor deny any conclusions I reach based on your reactions. Fair enough?"

You continue, "Place the first digit of the combination in your mind and focus upon it. See it clearly in your mind's eye. Now look into my eyes as I count." Stare into his eyes and count aloud, slowly, from zero to nine.

"I get the distinct impression of the number seven (or whatever the first number might be)," you claim. Turn to the person holding the lock and instruct, "From this point forward, just allow the lock to hang on your thumb and set the numbers I give you. I'll also let you know, later, when to pull on the lock to test the combination."

To the first participant you say, "The second digit in the combination should now be forming in your imagination. Keep it centered there and then do as I just did, count aloud from zero to nine." As he counts, allow the audience to see you cock an ear in his direction as if listening for something in his voice. When he concludes, thank him and then ask the lock holder to set the second number on the lock's dials.

"Two down, two to go," you proclaim to the 'challenger' as you continue. "Think of the third digit and then just point your left index finger at the lock." He will extend his arm across your body toward the lock in the other person's hands. "No, point a little higher," you ask, as you take his wrist and reposition his hand. Keep your fingers on his wrist (the clever ones in the audience will deduce you are feeling for a pulse) and quietly count aloud, "One - two - three..." Pause between each number a half-second so the rate at which you count is the same as a relaxed heartbeat, further reinforcing the misperception that pulse has something to do with it. "I've got it!" you exclaim. "Please make the third digit a six (for example)"

"I feel we've been successful with the first three," you say to the first helper, "but only 100% perfection will open the lock. For the fourth number, we'll use a technique which you probably think exists only in fantasy and science fiction." Form your fingers into a stiff claw, slowly bring them toward the first person's forehead and exclaim, "We'll employ the Vulcan Mind Meld!"

This always gets a great reaction from your helper and a laugh from the audience. Place your claw lightly, Spock-like, against his temple and stare blankly into space for a moment. "I have it! It's clear as can be," you say to the lock holder. Set the final digit, a four (in this example). Let's see if we've unlocked his mind."

Very deliberately take the lock and hold it in full view, preferably near the microphone so the audience can hear the substantial 'click' sound it makes when opened. Turn to the first participant and say, "We're having a poker game this weekend. Want to sit in?" He'll decline, of course. "Good decision," you retort.

That's when you pull on the lock to snap it open. "We've done it," you say to the audience, "Give these two folks a wonderful round of applause." Hand the lock back to the 'challenger' and lead the applause as they return to their seats. Don't worry about the lock. Your helper will give it back to you following the program.

This routine is a simple divination of four digits but has far more impact than if we were to ask someone to merely think of four digits and then we somehow perceive those numbers. The lock is a physical and visual metaphor for his closed and locked mind. It also supplies tangible proof of your telepathic success.

We keep the audience involved throughout because they are encouraged to believe they are "on to" our methods; micro-expression and pupil dilation for the first digit, voice stress and pitch for the second, pulse for the third. Of course when we pull the Star Trek finish, it sort of leaves them hanging, making them rethink the first three. But by then, it's too late.

Last minute information: I'm told that in the U.K., B & Q warehouse stores carry this lock.

At "The Office"

Here is a great "two birds with one stone" idea that has well served many of those who do private readings.

An old-time psychic reader advised that one must always have a client sign a form which protects the reader from prosecution under the old fortune telling laws. It is reproduced on the following page with a fictitious name.

This form is reproduced in a size just large enough to fit on a Micro-Thin Clipboard. Please note that the form requires no entry until the very bottom lines.

A second form is also on the board, beneath the first, and this is where the real work comes into play. It is a lined form which asks for Name, Address, City, State, Zip Code, Phone Number, Birthdate and a couple of other very relevant questions: "How did you learn about The Great Aga?" and "Why are you seeking this consultation?"

All of the lines for the client to fill in are above the area where the first form was signed. The client is accustomed to filling in informational surveys when visiting the doctor, dentist, etc., so the questions are usually answered in detail and the clipboard is accepted.

The client is requested to fold the form and hold it until the reading is complete. The reader then excuses himself to get the client a cup of tea and uses the opportunity to open the board and see what's on the client's mind. It saves a lot of "fishing" and becomes a part of the reader's permanent file on the client.



Some less-than-holy evangelists use this technique to get information from tent revival attendees and then regurgitate the information during the service as if it has been delivered from Above. Most people would consider this an inappropriate use of the clipboard. The revivalist would probably claim that all methods are legitimate when souls are being saved.

Personally, I think it's bad karma.

THE GREAT AGA does not claim to be a so-called "Psychic" or "Fortune Teller", preferring that anything he says that has happened in the past, is happening in the present, or that happens in the future is to be considered a coincidence.

It is hereby understood and agreed to by all parties requesting, soliciting, advocating and/or otherwise participating in this consultation, that the in-depth reading and any evaluations, recommendations, and observations do NOT purport to represent a medical diagnosis, do NOT purport to serve as a medical prescription, and do NOT purport to bear any specific relationship whatsoever to the PHYSICAL body of any person for whom the reading is given and to whom the evaluation of same is given, told, or otherwise presented.

Therefore, it is also understood and agreed to by any and all parties herein described that this consultation shall represent that which is concerned with the SPIRITUAL and must be considered entirely on a religious basis.

In other words, if you are physically sick, consult a physician; if you have legal concerns, see an attorney; and if you have a mental problem, consult a psychologist or psychiatrist.

No other claims shall be considered, expressed, implied or valid by any and all parties participating in any manner in this consultation and of delivering, receiving, or otherwise proffering and/or obtaining all or part of that material contained herein.

_____

Signed **Date**

_____

Witness

The Cincinnatti* Option



One of the major problems with multiple impressions on clipboards has been addressed in the past with a long strip of paper on the board which has been perforated to divide it into 3 or 4 billets. The idea is that people must write on the bottom portion and tear it off, thus leaving the next section for a subsequent entry.

In practice, participants have to be instructed on exactly how to accomplish this unusual task (which places entirely too much importance on the process) and many *still* seem to disregard the instructions, either taking all the paper or writing in the wrong place or tearing off a billet and clipping it at the top of the board when writing.

Because both sides of the Micro Thin Clipboard are capable of making carbon impressions of written material and since the clip is easily removed and replaced on the board, it is possible to maximize the use of the board in a rather clever manner.

Place a small price tag from an office supply store on one corner of the board. This has the added advantage of making the prop seem even more mundane but the tag's real purpose is to provide orientation.

Position the first paper under the clip on the tag end of the board. Hand the board to an arriving guest and ask for a question to be written and retained (to be collected later, the guest is informed). When the empty board is returned, place the next paper under the opposite side of the clip on the back of the board where a fresh surface awaits a new impression. The next time the board is returned, remove the clip and attach it and the paper to the opposite end of the board on the same side as the tag. The fourth and final paper is inserted under the clip on the opposite side of the board.

Using the price tag as your landmark, you have used both sides and ends of one board in a very natural manner to capture four separate questions for your use later.

It only takes three or four good impressions to make a great Question & Answer act to close your show.

Wait in the area between the banquet room and the restrooms (or telephones). It is inevitable that quite a few folks will want to use one or the other during the evening so you catch them before they return to their seats.

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*This 4-ended handling is named after the 4-way chili specialty for which Cincinnatti, Ohio is famous.

"Hello," I say with a smile, "I'm your after-dinner speaker (never put them on alert by using the terms mindreader, Mentalist, or psychic) and I need your help. Later, everyone will be instructed to do the same thing, but just in case we're running short on time, I feel much more comfortable if a few folks have complied in advance."

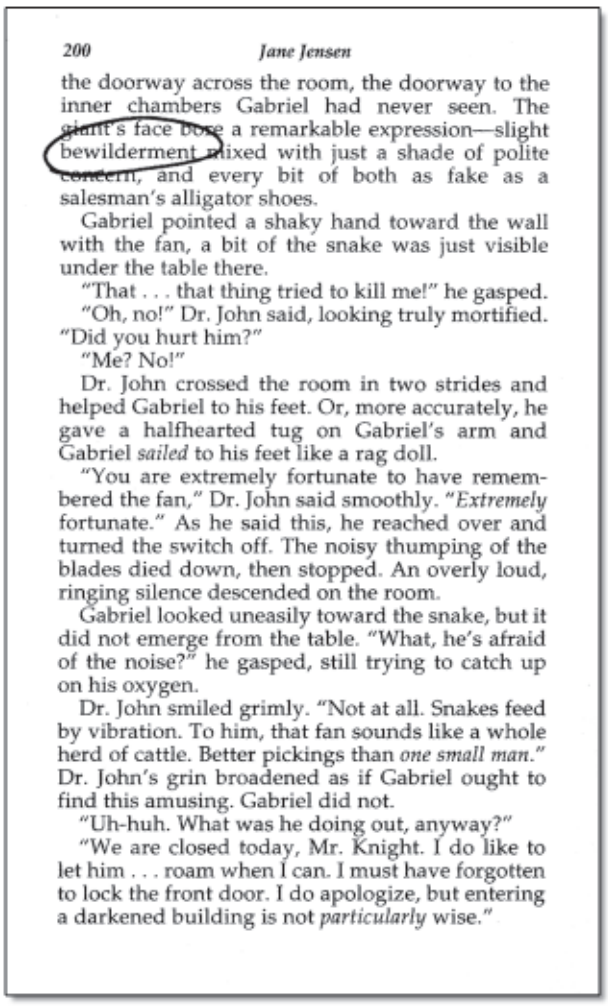
That's when the person is handed the clipboard and asked to write a question, make a sketch, inscribe his home telephone number, etc. Ease any apprehension by saying, "Please sign your name, take the paper with you, and pass it forward when all papers are collected."

When the participant hands you the empty clipboard and returns to his seat, take a moment to write (using the non-ink end of the pen) a brief description of that person, such as "bald, green shirt" or "necklace w/ blue stones" and so forth. When you read and memorize each question, associate it with the writer's appearance so you can pick that person out of the audience.

Just prior to your Q & A closer, tell the audience to look under their table centerpieces for pencils & paper and "...if you haven't done so already..." they are to write questions, sign their names and concentrate their thoughts. Then, even before any of the papers are passed forward, you begin to receive random images, point to individuals in the audience, first reading their minds and then answering their questions.

The videotape, "Q & A Teach-In" (available where you purchased this book) addresses this presentation in detail.

A Circled Word



200 *Jane Jensen*

the doorway across the room, the doorway to the inner chambers Gabriel had never seen. The giant's face bore a remarkable expression—slight bewilderment mixed with just a shade of polite concern, and every bit of both as fake as a salesman's alligator shoes.

Gabriel pointed a shaky hand toward the wall with the fan, a bit of the snake was just visible under the table there.

"That . . . that thing tried to kill me!" he gasped.

"Oh, no!" Dr. John said, looking truly mortified. "Did you hurt him?"

"Me? No!"

Dr. John crossed the room in two strides and helped Gabriel to his feet. Or, more accurately, he gave a halfhearted tug on Gabriel's arm and Gabriel *sailed* to his feet like a rag doll.

"You are extremely fortunate to have remembered the fan," Dr. John said smoothly. "*Extremely* fortunate." As he said this, he reached over and turned the switch off. The noisy thumping of the blades died down, then stopped. An overly loud, ringing silence descended on the room.

Gabriel looked uneasily toward the snake, but it did not emerge from the table. "What, he's afraid of the noise?" he gasped, still trying to catch up on his oxygen.

Dr. John smiled grimly. "Not at all. Snakes feed by vibration. To him, that fan sounds like a whole herd of cattle. Better pickings than *one small man*." Dr. John's grin broadened as if Gabriel ought to find this amusing. Gabriel did not.

"Uh-huh. What was he doing out, anyway?"

"We are closed today, Mr. Knight. I do like to let him . . . roam when I can. I must have forgotten to lock the front door. I do apologize, but entering a darkened building is not *particularly* wise."

Your preshow participant is handed a well-worn paperback book and asked to tear out a block of several pages. From among those pages, he selects one for himself with the remainder torn into pieces before his eyes and discarded in a nearby rubbish container.

"Find a long, challenging word on either side of your page and focus your mind on it. It should ideally be a word which is not in your normal, conversational vocabulary," you instruct.

"Better still," you suggest, "circle or underline the word. Here. Support it on this." He is handed your clipboard as you turn aside so you will not later be suspected of peeking.

You continue, "Once you've focused on your choice, fold the page and place it in your pocket for later reference. Let's see if you can project that word into my mind when I'm close to you in the audience later."

During the performance, while you are in the audience during another routine, stop, and fix your eyes on this participant, declaring, "You're thinking of a single word, aren't you? (Yes.) See it in your mind's eye. Imagine the word as if it were typeset on a page. Circle or underline that word in your mind. You haven't *written* this word anywhere, have you? (No.) Place your hand on my wrist as I bring my pen to the paper. Don't look and don't help. Just concentrate on the image in your mind."

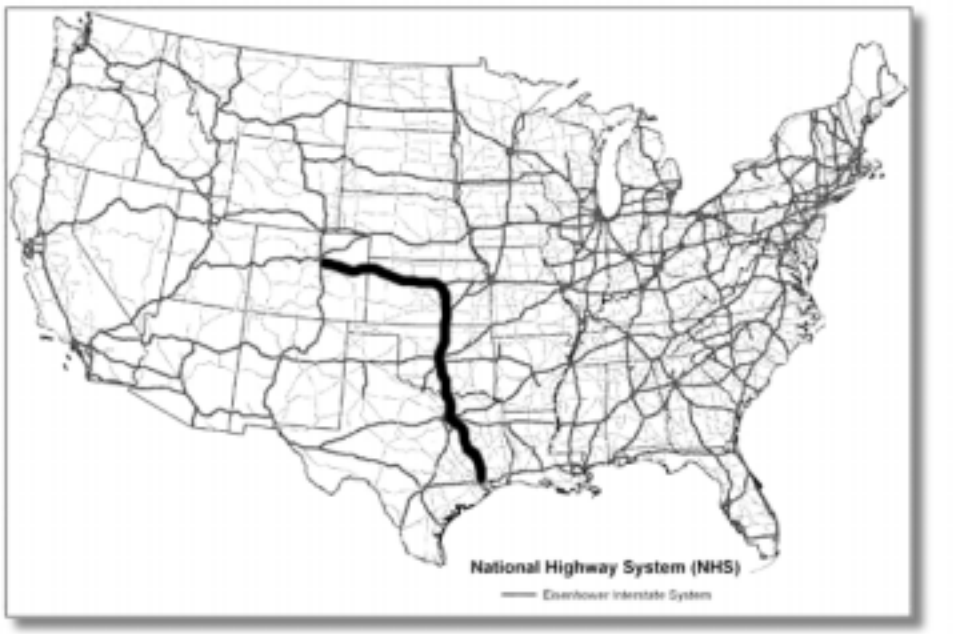
That's when you write the word or draw that which it represents.

You already know most of the working and the rest is easy. Once a page is selected from the torn-out block, rip all the other pages to shreds but secretly retain the corners so you can learn later, by the process of elimination, which page contains his word. Of course this is unnecessary if you can glimpse his page's number.

A duplicate book backstage supplies the page and the circle on your clipboard gives the location of the word on that page. Remember, it could be on either side of the page, so check both possibilities. Due to the size of the circle or length of the line, there will seldom be any doubt which word was selected.

If there is no clear determination which of two or more words is used, find a letter which appears in only one of the possible choices. Then when it's time to begin reading his mind, ask (with a little hesitancy in your voice), "There wouldn't be a 'J' in your word, would there?" If the reply is, "No" then you say, "I thought not." If he says, "Yes" then your comment is "As I thought." Either way, you have your clue and now know the word.

Variation

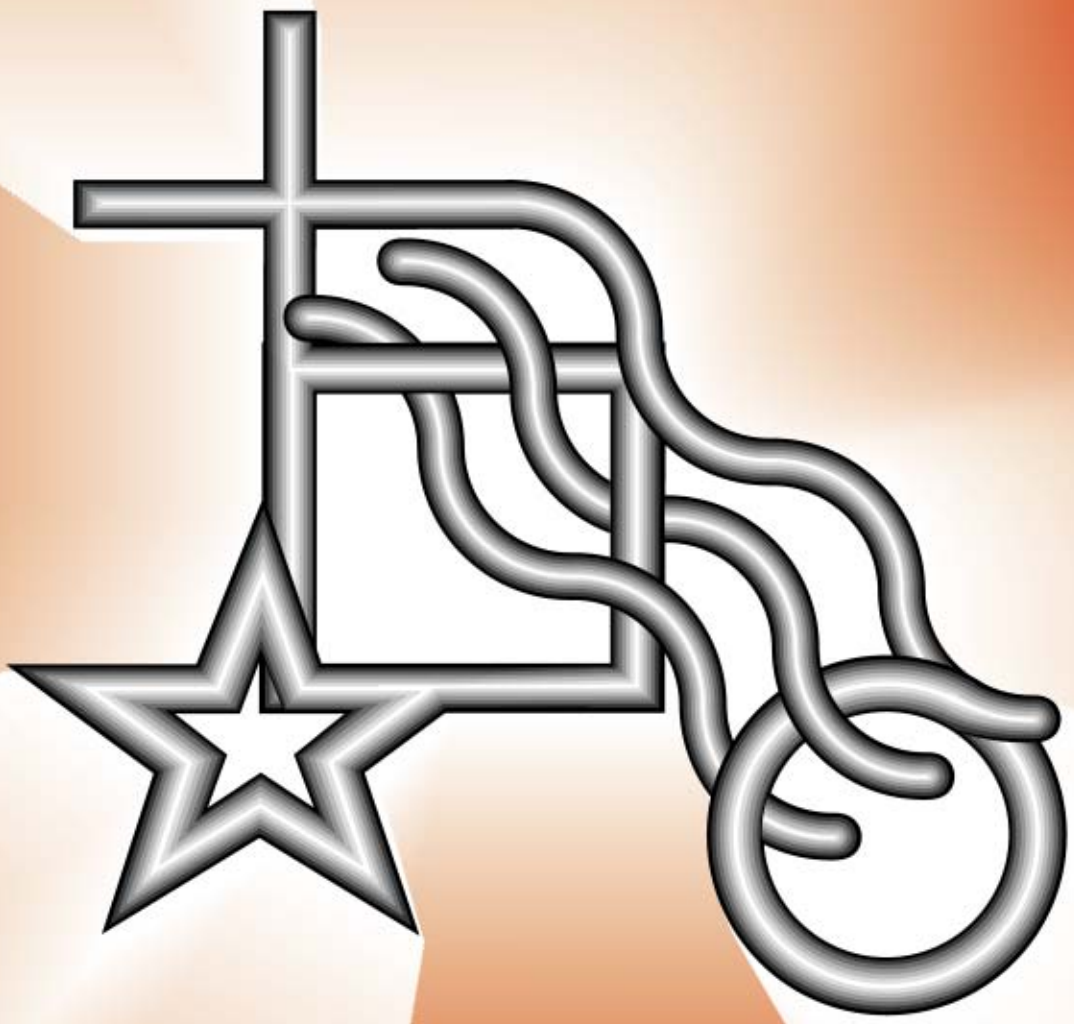


Use an Interstate Highway map of the United States – one which shows only the major cities. "Think of a major U.S. city," you instruct, handing the map to your participant. That will be your destination. Circle it on the map. Here, support it with this..." Then you add, "While you're at it, start in this city and take a drive, in your imagination, to your chosen city but since this is a fantasy trip, trace your route from here to one or two other cities, ending up at the destination of your choice. Can you see your entire journey? Good. Now fold your map and put it in your pocket." In the show, you describe the entire trip in detail. Again, a duplicate map matched to the traced route will supply everything you need for a killer routine.



Further variation might use a map of London's subway (Tube) system, allowing you to mentally accompany the preshow participant on his ride from Holborn to Baker Street Station. Or use the Paris Metro, San Francisco's BART, Atlanta's MARTA, or Boston's MTA.

On Second Thought



Professional presentations, patter, and performance pieces for the Mentalist and Psychic Entertainer

by

Lee Earle

Contents

Foreword	**31**
Aura Cards	**32**
Paycheck Roulette	**34**
Headline Prediction	**37**
Triple Play	**40**
T.V. Tear	**45**
Lip Service	**48**
More Second Thoughts	**51**

Foreword - On Second Thought

A good idea captures your imagination; a great idea keeps you awake!

It seems that the best 'Second Thoughts' come in the middle of the night, after a performance is long over. Those little enhancements, nuances, bits of business, and handlings which help an unremarkable presentation become exceptional, most often seem to blossom under the approaching shadow of sleep.

At the risk of sounding metaphysical, the subconcious mind is constantly at work, analyzing all of life's experiences. When that analysis is complete the subconcious will present its insights to you. Call it hunch, intuition, creativity, or serendipity, the result is the same - from the inner depths of our minds come the most innovative ideas (sounds rather like a patter theme, doesn't it?). It is the wise performer who learns to listen to his "inner self."

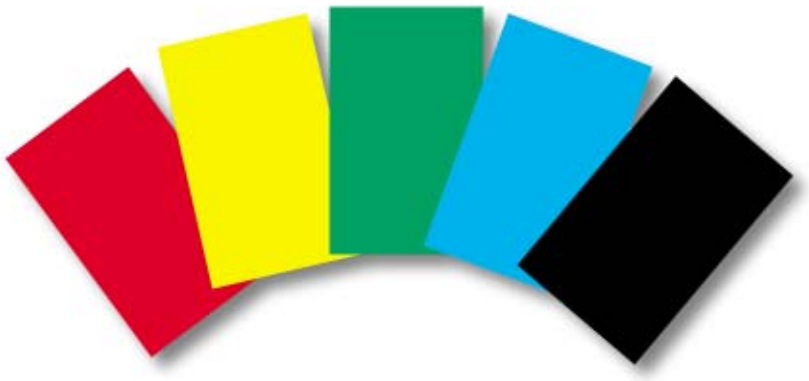
I consider myself an "improver", taking standard ideas and thinking them through in a different light, adding a touch here, a modification there, filing off the corners and sharp edges until a well rounded, smoother presentation evolves.

It is not my wish to deny the ancestry or pedigree of the original thinking upon which these "Second Thoughts" are based. Therefore I have included attribution wherever appropriate. If I have omitted credit, it is not intentional. I think. The subconcious works in mysterious ways.



Lee Earle
October, 1989

Aura Cards



When I first began doing cold readings, I felt I needed a crutch, a mnemonic device which would bring to mind the appropriate blarney at the opportune moment.

On Second Thought...

Why not develop something which would not only supply the memory jogs I needed, but also would give me some clue as to the frame of mind of my client?

"Each of us," the Psychic begins, "has within us a power; a spirit; an energy; a soul. Its presence is known by the aura it projects around the body within which it resides. That aura is as unique to the individual spirit as fingerprints are unique to the physical body. To those trained to interpret auras, much can be learned about the person from whom it emanates.

"The major colors of the aura are red (for strength), yellow (for spirituality), blue (for tranquility), green (for healing or wealth), and black (for discipline). I'm sure there is at least one of these attributes you would wish to add to your aura."

As he speaks, the Psychic lays out a small card of each color in a row on the table.

The Psychic continues, "It's very simple, actually. Simple force of thought combined with deliberate action, however small, can make a difference. In the manner of an experiment, let's add the influence of one of those characteristics to your aura now. I'll turn aside so as not to bias your decision. Place your hand, palm down, upon the color swatch of your choice; the one which is identified most closely with the improvements you would like to make in your aura.

"Feel the energy flowing up through your palm and towards your seven chakras. Slide your other hand, palm up, under the color sample...sandwiching it between your palms. Keep the card in the same position relative to the others. You right hand is on top, yes?

"I thought so. Keeping your hands together with the aura sample pressed between, turn your wrists so the left hand is on top. That's the psychic hand you know. The energy flows better through that hand.

"That's long enough. Keeping your upper hand in contact with the color swatch, slide your bottom hand out so the color panel is once again on the table, aligned with the others. Don't remove your upper hand yet. And avoid touching any of the other colors; we don't want to contaminate the experiment. Now remove your hand and adjust the swatch so it is positioned as it was before. Done?"

The Psychic now begins a detailed cold reading based upon the color patch selected by the spectator.

If you haven't suspected the modus operandi by now, shame on you. It is the old Tel-a-Color Cards (Fillman principle) magic trick in psychic garb. The entire procedure is intended to get the spectator to turn one of the cards over. When the Psychic turns around to begin the reading, no attention is paid to the cards at all. A fairly general cold reading is begun with the focus upon the spectator's aura. Midway into the

reading, sweep the cards into a pile and stack them neatly before returning them to the envelope (parchment, of course) from which they came. In the stacking action the selected card is identified.

If the left hand was on top, just ask the spectator to turn the hands over to give "equal time" to both sides of the body's aura.

This is a very powerful tool for the cold reader or seance medium. You are getting the spectator to tell you about a need she perceives in her personality; very powerful information upon which to pursue a reading.

For those unfamiliar with the Fillman principle I will explain it here. The cards are cut from two-sided colored poster board. All paper products have a "grain" (try tearing your newspaper both horizontally and vertically and you'll see what I'm talking about). This grain is normally aligned "North/South". If, however, cards are cut from poster board so the grain runs from corner to corner, the grain works to our advantage. Two of the corners will be fairly easy to flex and the other two will be somewhat stiffer. Begin by aligning the cards so all the stiff corners are upper-right/lower-left (or upper-left/lower right, you get the idea). When any one of the cards is turned over, either side-to-side or end-for-end, it is easily detected when dealing the cards into a stack. Simply flex the same corner on each card as you deal it onto the table. One of them will have the only stiff corner among the flexible corners or the only flexible corner among the stiff ones.

An additional gambit, should you have an abundant supply of cards, is to have the spectator sign one of the cards and then turn it over so the signature side is face down. One additional note...I never refer to the cards as cards. They are patches, swatches, panels, samples, etc. It is a small thing, but important to me. I feel the word "card" triggers an automatic following word "trick" in the minds of many.

Note: This piece was originally published in "Seance" magazine.

Paycheck Roulette

Have you ever wrapped up a performance, gone over to your contact with the company who hired you and been told, "the guy who was supposed to sign your check left early" or "just send us your invoice and we'll process your check Monday." Sure. That ranks right up there with, "We are from the government and we are here to help you." Nothing except an empty airline seat or a hotel room is so perishable a commodity as a performance. You can't repossess it or attach a lien to it. And we've all had it happen at one time or another. Perhaps the answer is to use a stronger contract.

On Second Thought...

There is a wonderful way to ensure that the person responsible for issuing that check will go out of his way to expedite the process and make sure your fee is there for you. Just tell your contact with the client, "I plan to put my fee at risk during the performance (the interest factor). If I fail, you get free entertainment (the greed incentive). I'm counting on you to make sure that your company's check for my fee is on hand the evening of the show (the obligation)."

The presentation: "People often ask me, 'If you're so smart, why aren't you rich? Put your money where your mouth is.' Frankly, there just isn't that much money! But I am willing to gamble just a bit on my claims." Invite Mr. Participant onto the stage and introduce him.

"I asked Mr. Participant to seal your firm's check for my fee in an envelope and to make up several other duplicate envelopes containing worthless pieces of paper. Mr. Participant, do you have those envelopes?"

"Yes."

"Does one of those envelopes actually contain the check for my fee and are you the only person in the world who knows for sure which envelope that is?"

"Yes."

"Please show the envelopes to the audience. I don't even want to get close to them and, in fact, I have never touched the envelope containing the check. Is that correct?"

"Yes."

"Are you a good poker player? Do you think you can you keep a 'poker face'?"

Regardless of his answer, you proceed to have him hold the envelopes - one at a time - in full view of the audience as you 'read' his body language or 'listen' to his response to nonsense questions ("Do you prefer sweet or dill pickles?"). Each envelope is destroyed (or set aside) in turn until only one envelope remains.

"Hand me that envelope, please." You tear open the envelope to find your check within! Thanks to Mr. Participant and to your audience and you're outta there with the check.

The method: The work is put in during the pre-show preparations. Only Mr. Participant knows for sure which envelope contains the check and he should be convinced that you don't.

After verifying that the check is properly filled in, signed, etc., I offer, for the sake of convenience, a packet of coin envelopes from which the participant freely chooses one into which the paycheck is inserted. They are tossed carelessly on his desk for his selection. Likewise, he is allowed a free choice of larger coin envelopes for the double sealing of the paycheck. It seems that the larger envelopes are supplied in greater quantity than the smaller ones. Almost twice as many, as a matter of fact. Therein lies

the gaffus. The small envelopes are unprepared. Half of the larger envelopes are marked in some subtle manner. I trim about 1/16" from the rounded end of the flaps, making them easily detected when compared with their untrimmed mates. The envelopes are gathered in a stack, 6 trimmed envelopes on top of 6 virgin envelopes.

When the participant selects one (I don't make a big deal of it, quite often busying myself with scissors and paper making 'duplicates' of the check for insertion in the dummy envelope sets - I seem to be going out of my way to make the process fair!) I count the remaining small envelopes. "Let's see, four more ought to be enough, don't you agree?" That is when I remove all of the large envelopes of the type which now holds the paycheck and enough of the remaining large and small envelopes so that only four complete sets remain. At this point, the paycheck is sealed in an envelope which is a "stranger" to the remaining envelopes. Either it will be in an envelope which has a trimmed flap and the others are virgin, or vice versa, all of the outer envelopes have trimmed flaps except for the one which contains the check.

The participant is asked to set that envelope to one side while the decoy envelopes are prepared. Once the dummy envelopes are sealed, I hand him a felt-tip marker and pointedly turn my back, asking that he write on each envelope a different single digit, at random from one through five, making sure he remembers which number is on the paycheck envelope. After that is accomplished, I turn back to the participant and say something like, "Would you make the numbers really large, so the folks in the back will be able to see them? And number the reverse side of each envelope as well."

That is when I notice which envelope is the stranger. Because of the very large numbers written on the envelopes, even my uncorrected vision peering through Richard Osterlind's delightful "Stainless Steel Blindfold" can identify the payoff envelope from across the stage.

I do make a big deal out of the fact that I never touch the envelope which conceals the check. By pointing this out to the participant and by mentioning that I will ask him to verify that fact, it really sets the idea in his mind that he is the only one who is sure of which envelope has the dough.

For my peace of mind (guarding against possible malicious meddling), all of the sealed envelopes are placed in a large (9" x 12") manila catalog envelope which is likewise sealed and will remain that way until it is brought on stage for the demonstration.

A performance tip: Look worried. Sweat a little. Be anxious about the possibility of making a mistake. After all, we're not talking about a stunt here; the risk is considerable (from the audience's point of view). I don't know what you make for a performance, but I get just about what I used to earn in two weeks at my former day job. I don't want to lose it and I behave accordingly.

What Psychic Entertainment needs is a little genuine drama. Some involvement on the part of the performer which turns a "so what" demonstration into something where the entertainer has an investment in the outcome.

How does the audience think I detect the correct envelope? I don't want them to conclude that it's a trick nor do I want them to feel I just got lucky. The "hook" must be believable, or just plausible enough to be within the realm of possibility.

Personally, I prefer to "detect the subliminal responses" of the one person who knows which envelope contains the payoff.

Craig Karges, who does an excellent variation of this piece, suggests that you have

at least one of the rejected envelopes opened to demonstrate that Mr. Participant isn't in cahoots and didn't insert a duplicate paycheck in each envelope.

Another serendipitous benefit: You will be surprised how often you are remembered "finding the paycheck." In the re-telling, the legend grows and before you know it, "Watch out, Kreskin!"

Headline Prediction

I use a newspaper prediction every time I work. It is one of those pieces which is memorable and can be effectively employed to arouse interest in advance of the performance.

I was a magician in my former life, and fell in love with prediction chests, billet knives, bottle hammers, and darned near any other clever gizmo which would do the work for me. The weirder, the better.

On Second Thought...

I remember a line from a movie where the hero, after being asked to sign a contract says, "If my word is no good, of what value is my signature?"

Let's apply that to the prediction. If your suspicions have been aroused regarding the safekeeping of my prediction, then nothing is going to satisfy you. Not sealing it in a block of ice, nor suspended from a flagpole, nor even orbited in a satellite! On the other hand, should all appear normal, a simple sealed envelope will suffice. How would a REAL psychic do it?

A key ingredient to the success of a newspaper prediction is your attitude. If you go in with a cocky, confrontational, know-it-all demeanor, you will ignite the fires of "get-even" and "pay-back." And you will be burned. If you send that envelope on ahead with the statement that, "I have predicted events which will take place on or before June 9th..." you are sorely tempting someone to open that envelope in advance. Or worse, every eye in the audience will be 'burning' your every movement around that envelope.

If, instead, you forward the envelope with the statement, "This envelope contains information which will be of interest to some of the audience on June 9th..." you have indicated its importance but haven't set yourself up.

Never present more than your audience can swallow. "If you can predict the headlines, why aren't you wealthy?" When I do the headline prediction, I purposely make it vague as far as details but specific as far as the occurrence.

"A large hole in the ground...people crying...the sky...falling..." describes the tragedy of the 747 which was sabotaged over Scotland. "Banners everywhere...strange writings on them...thousands of people standing together...a giant portrait of an oriental man..." will be connected to the Chinese student sit-in in Beijing. Since the prevalent medium (and the one which deals in images, remember) is television, convert that day's headlines to a bare description of the TV news coverages you have seen.

"Mr. Participant, I asked you to bring onstage an envelope which I mailed to you some time ago. Do you have it, can you verify the postmark, and is the seal on the envelope still intact?"

"Yes, I have it. It is still sealed and the postmark is dated several weeks ago."

I speak of dreams and their interpretation. "You've had those little visions yourself. But often you don't remember them until the event occurs and you can tie all of the loose ends together." I tell of the little memo pad with the colored papers which I keep by my bed, used to record those somnambulent impressions. "In fact, (pointing to the envelope) I mailed a few of them ahead." The memo pad justifies the small size, 3" x 3" folded in quarters, of the billets.

The prediction envelope actually contains three predictions (there's that mystic 3 again!). Two of them are forces which are covered in my pre-show work with two

spectators. The third prediction, the yellow one, is glued to the envelope and never comes out. The duplicate to the third billet is finger palmed in the hand which doesn't hold the envelope.

The billet hand tears off the end of the envelope and you ask the participant to peer within and announce the contents to all. "Three pieces of paper."

"What color?"

"Red, orange, and yellow."

"Hold out your hand...", and you shake the contents of the envelope out into the participant's hand (or, better, cupped hands), adding the finger palmed billet to the other two in an adaptation of magic's 'shuttle pass'.

The work is over.

Now you begin the buildup. "I met with a pair of ladies shortly before the program, and I asked them to help me with this part. Ladies, please stand, wherever you are...and verify for the audience exactly what took place a few moments ago. I asked you to imagine a safe deposit box in your mind and requested that you place in that mental repository a thought. You were instructed to tell no one about this arrangement and were asked to avoid writing anything down. Is that correct?"

"Yes."

"At this time, there is no one in the world who knows the thoughts you have locked in your imaginations. Also true?"

"Yes."

"Mr. Participant, please open the red paper. Lady #1, will you tell us the thought you have concealed in your mind?"

"Onion Jello."

"Mr. Participant, what impression did I record on that paper, two weeks ago?"

"Brown cubes...shiny...funny taste."

"Lady #2, share with us now the image which you placed within your mental vault.."

"A stop sign."

"Mr. Participant, read the orange paper please."

"Bright red...odd shape...very familiar."

"Ladies and gentlemen, in this age of electronic media, the news services and most major newspapers set their headlines, indeed almost all of the news copy, by computer. Due to fast breaking news stories, even the City Editor of the newspaper might not know for sure what his headline is going to be until the edition is 'put to bed' moments before the bells ring and the presses roll. For even an experienced journalist it would be a perilous gamble to predict future events. Let me call your attention to today's evening edition of the Local Gazette. The headline reads, 'Speaker of the House Steps Down', there is a picture of the space shuttle Columbia touching down at Edwards Air Force Base, and a minor headline talks about Social Security Cuts."

"Mr. Participant, please open and read the yellow paper."

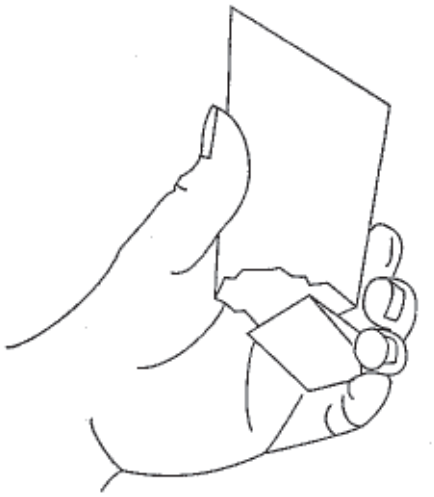
"A gavel at rest...a defiant man...microphones; an airplane...thousands of cheering people...men in white coveralls; nervous old people...politics...money."

The two ladies are the victims of forces, one from a set of recipe cards and another from a set of flash cards for drivers education. Thanks to Phil Goldstien's "Four Sided Triangle" for the concept of the mental strongbox and verification patter.

Should there be a very late breaking news story, too late for the edition of the

newspaper which you bring with you, make your third prediction on the yellow paper refer to that event. Then, when you can't find a reference to that prediction on the front page of the paper, (but many in the audience will now begin to be aware of what it refers to - they have radios in their automobiles, too...) you claim, "Oh, sorry. That one is *tomorrow's* headline!"

Recent thoughts: This is the routine which found its way onto A-1 Magicalmedia's "Volume Four All-Star Video" under the title of "Deja Vu-ing".



An additional handling tip involves the addition of the prediction billet to the other two as they fall out of the envelope.

When you press in on the edges of the envelope as you open it you can crimp it to remain open. Place the crimped open envelope over the hidden billet in your hand as you ask your participant to cup his hands to receive the contents.

Simply grasp the top edges of the envelope in your other hand as you shake the crimped open envelope with a vertical motion. A projecting edge of the envelope should catch against the hidden billet and literally push it out of your hand to join the others which fall from within the envelope.

Since the mouth of the torn envelope still yaws open, just drop it to the floor or place it on your table so the open end faces the audience. Because the yellow billet glued inside closely matches the interior of the envelope, a casual glance inside won't reveal it. Besides, everyone will be watching the real action of reading and confirming the three billets. This little subtlety is a real convincer that the envelope is innocent.

By the way, since there's a billet glued in the envelope, go ahead and write a prediction on it. The worst that could happen is that your prediction is invalid and it stays in the envelope. On the odd occasion that your prediction matches events, just have the participant open everything and state, "One of the papers is attached to the inside of the envelope to prevent it being meddled with." Talk about bold! The prediction? I always write something about an "...overloaded ferry...somewhere in South or Southeast Asia...capsizes...large loss of life." That happens a couple of times every year, so if you work a lot, sooner or later you'll hit it.

Triple Play

From Anneman's "Fourth Dimentional Telepathy" through Goldstein's "Middle Telepathy" to Cassidy's "Final Three Envelope Test" it is clear that this piece is destined to survive as a classic of psychic entertainment. Essentially, the test is a three part demonstration of psychic skills, each part increasingly more difficult. It can be framed as telepathy (two minds communicate) or clairvoyance (my mind can determine the contents of this envelope).

On Second Thought...

Why three, and not two or four? Holding aside the argument for the "mystic 3", one of the reasons we seem so attached to the concept of the Three Envelope Test is because that number is the minimum required to do the necessary one-aheads and billet switches; more than three and the test becomes too cumbersome. In fact, the test carries considerable baggage as it is; there is an awful lot of set-up and envelope stuffing before things start to happen.

I have a problem with the way I have seen most performers do this piece. Altogether too much 'heat' is placed directly on the envelopes. Many performers call attention to the envelopes by attaching a great deal of significance to them. The Psychic will hold one up to his forehead and pronounce a vision of the contents. And then, while the person who recorded the information (the easiest source of verification) is ignored, our performer insists on opening the envelope to "confirm that we are correct." A certain inconsistency becomes apparent. Yes, I know that we must open the envelopes to get our one-aheads, but must we insult the audience's intelligence as well?

Increasingly, we seem to be taking extreme liberties with the 'willing suspension of disbelief.' What does the audience think we need the envelopes for, and why do we need to write anything down?

From an audience point of view, the rationale behind our test subject committing his thoughts to paper includes, but is not limited to:

1. Providing an image for better concentration
2. Reinforcing the thought through action
3. Preventing cheating by the entertainer
4. Verifying the results of the experiment

1) "Of those portions of the brain which scientists have mapped, over 80% is dedicated to optical thruput; processing images. We think in pictures; we visualize in our dreams. Our brains are designed, it seems, as ideal image processing, pattern recognition devices with unlimited storage.

"Lets put that majority of the known brain to use. Project your thought on this little piece of paper (Thanks Bob Cassidy!). Now write it down, right in the middle, and concentrate on the word and what it means. Picture it in your mind right now. Form an image upon which you can concentrate."

Not bad, but where does the envelope fit in?

2) "You know, our first and second grade teachers were right. The science of Psychology has proven that if you passively observe something, you will remember about half of the details later. Should you verbalize that thought, your retention increases by 15%. But when you write it down - employ psychomotor eye/brain/hand coordination - the retention rate zooms to over 85%. It is much the same as far as psychic projection is concerned, as well. So write the thought down, force your synaptic

junctions to fire..."

But still no envelope.

3) To emphasize this reason too strongly would be a mistake. Just as we know better than to say, "...a perfectly ordinary paperback book..." we should be aware of the need to avoid putting other ideas in spectators' minds. I like to cover the topic lightly and slightly from abeam. "I want you to form the first image that comes into your mind. Do you have it? Write it down. A more suitable image will pop into your head in a moment, but I want your first impression. You will be tempted to change your mind because I know you want to succeed in this test as much as I do. By recording your first impression, you 'lock it in'."

"Besides," this is where I pointedly look at my 'skeptic' in the audience, "there are those who might feel that you are just going along with me because you don't want to see me fail. So seal the record in this little envelope; that will prevent tampering."

Now we have envelopes.

4) The chutzpah handling. "We are going to observe some rather unbelievable events in a moment or two and I want to head your skepticism off at the pass. I need a permanent, sealed record of the objects of this test so we can establish once and for all the fact that this is not a staged event!"

How's that, again?

Well, at least we have supported the use of envelopes...

Having justified the recording of the data and the use of envelopes, we must now account for the opening of the envelopes in order to get our one-ahead information.

Why would a Psychic Entertainer open the envelope? If he wanted to know if he was correct, we have already established that he could ask the participant. He might open in order to 'prove' to someone else that there was no hanky-panky. Or he might, following a failure, rip open the envelope to determine why he failed ("I can't believe I missed this one!").

The scenario I developed depends upon a couple of givens:

1) I prefer to work with a single participant. It flows nicely into my 'tuning in' approach and repeated sets of instructions (as well as possible mistakes by additional spectators) are avoided. Also, blocking is much simpler when only one helper is used.

2) Not all of the audience is going to buy into the concept of telepathy. I can overcome some of that resistance by using a pseudo-scientific, pseudo-psychological approach which lends an "It just might be possible..." flavor. There are still a few who will always be skeptics in every audience. I don't know about you, but I refuse to concede whatever percentage of my audience that may be. I want to appeal to EVERYONE in the audience, on one level or another.

By acknowledging and appearing to enjoy the presence of a 'representative skeptic', the critically minded in the audience are somewhat disarmed. I employ a variation of the old 'deaf man' gag. Early in my program I stop and look at some guy whose arms and legs are crossed, exhibiting all the body language of someone who isn't aboard the bandwagon, and say in a very good-natured way, "You aren't buying this, are you?" Later, after the success of the next piece, I approach him and ask, "How am I doing so far?" In a few minutes I will once again come up to him and comment, "I'm gaining on you!", and later, "Gotcha!"

So, borrowing from Cassidy's "The Art of Mentalism" and Goldstein's "The Blue Book of Mentalism" (both are required reading), here is the presentation I use. I have

in my hand a stack of 5 or 6 coin envelopes, each containing a 3" square paper billet, folded in quarters.

"Television is such a pervasive advertising medium that many times the image of a product stays with us long after the message in the commercial has been forgotten. I want to take advantage of that image retention. Please picture in your mind a product you have seen advertised on television. The first one which flashes into your mind's eye. It can be a bank or a brillo pad; anything from nail polish to floor polish. Fix that image in your mind, then mentally project that image on this imaginary TV screen (I pull the billet from the envelope, open it and hand it to her with a pen). Now fill in that image, sketching the product as best you can. Refold the paper. Hold it up to the light...can you see through it? No?" I take the folded billet in my left hand and 'attempt' to see through the paper for myself. In my right hand is the stack of envelopes and a duplicate folded billet on top of the stack, under my thumb.. At this point I fix my gaze upon my 'skeptic' (stage right), "throwing focus" in his direction. By this time, I have had a little fun with him and the audience is anticipating a little more of the same, looking at him to observe his reaction. With the larger motion of my turn covering the smaller motion of the switch, I exchange billets behind the stack of envelopes as I approach the 'skeptic.' He is given an opportunity to hold the billet up to the light to determine its opacity and then slips it into a coin envelope which I offer, mouth open, toward him. The envelope is carried on stage and dropped on a table, chair, etc. Yes, it is gutsy handing a switched billet to a skeptic, but I have never had one opened. If anything, the skeptic is interested in holding the billet closed so I can't see in!

The stack of envelopes (and the billet, which the audience thinks went in the first envelope) go in my coat pocket for a moment as I take out my trusty ESP deck and explain, briefly, its origin and uses. As I display the symbols on the cards, I say something like, "Rhine and Zenner of Duke University would use such a series of symbols to test for ESP. They would randomize the symbols (I give the deck a series of running cuts here, simulating a slow overhand shuffle) and then mentally transmit them in sequence (showing the top few cards, one at a time, to the audience) to a target participant. My purpose in using these symbols is to limit the participant's thought to a random selection of one in five; not much of a feat as far as detecting a thought is concerned, but it will allow me to 'warm up' with a simple test." Of course the pack is arranged in the standard circle, cross, lines, square, star rotation.

As I hold the cards in my outstretched hand I turn my head away and say, "Cut off a block of cards and look at the symbol on the face of the block. That way no one can see the back of the one upon which you will concentrate." Still looking away I continue, "Now mix all of the cards (I demonstrate with the balance of the deck, using a real overhand shuffle, running the top card to the bottom). Here, mix these in as well (and I hand my portion of the pack to the participant, tilting the packet for a bottom peek)." Now I know the card in the stack rotation AFTER the one she is thinking of, and due to the circular stack, her symbol.

I take back the pack and return it to my pocket, fishing out the envelopes and the switched billet. Pretending to extract that billet from the top envelope, I open it (seeing for the first time her imagined product) and reprise the earlier instructions, "Project the image of that symbol on this little television screen. Then draw it in, refold the paper (I refold the paper) and seal it in this envelope." I pretend to insert the

billet in the top envelope (it really goes under my thumb which is centered on the envelope). Retaining her billet under my thumb, I pull the envelope (which contains a blank billet) off the stack by its flap, and hand it to her

The switched out billet (the product) goes back in my coat pocket with the remainder of the envelopes. It will be switched back in later. The second envelope goes atop the first one on the chair.

"Let's do one more and make it a tough one. This time, think of the name of anyone associated with television; a character, an actor, a talk show host, a news anchor - a name the rest of us would recognize. Have you done that? Good, now reinforce that image...write it down. You don't have to draw the person, just record the name. Now fold and seal as before." Take the envelope and place it on the other two.

Calling attention to what I am doing, I say, "We will attempt the simple symbol first. That is the second envelope we sealed, correct?" At that time I take the middle envelope out of the stack of three and place it on top.

At this point, I am two-ahead, knowing the symbol due to the stacked deck and the product because of the peek at the switched billet.

I ask the participant to visualize the symbol as I attempt to sketch it on a drawing pad. After my drawing is complete I ASK the participant to name the design she was projecting. She does and I show my drawing to her and to the audience. Then I pick up the top envelope and, smiling, walk it over to the 'skeptic' and say something like, "Here, check it out." Then I more or less ignore him and turn back to my helper on stage for the next test.

In my attempt to draw the next projected image (that of the product) I manage to achieve a 'near hit'. I appear confused about the target image and inquisitive about how my participant drew it. When I put the marking pen with which I have been drawing in my coat pocket I withdraw, finger palmed, the billet. Apparently unable to restrain my curiosity following my failure, I open the envelope, withdraw the billet and unfold it (learning the name of the TV personality) and saying, "Oh, that's why I was so confused. You were thinking of an S.O.S. pad and I kept getting the image of a pillow (or whatever I attempted to sketch in my 'near hit')." Turning to the audience I ask, "That's pretty close. Will you give me that one?"

In a hurry to make amends, I take the drawing pad in hand and begin working on the third image, the TV personality. In the middle of asking the participant to concentrate, I absent-mindedly hand the billet to the 'skeptic', switching it for the product billet in the process.

Actually the billet is switched during the very off-beat. In the same off-hand manner that a smoker might pick up his cigarette, take a puff, and return it to the ashtray while carrying on a stimulating conversation. While apparently giving all of my attention to the participant, I take the billet from one hand (where it has been in view all this time) into the other, switching in the process and handing it - almost indifferently - to the 'skeptic'.

After struggling to receive an image, I take the last envelope, tear open the flap and pretend to withdraw the billet within. Actually I just pull the billet in my hand into view, the one I just switched a moment before. I hand the still folded billet to the 'skeptic' and ask him to help concentrate. I position the participant next to the 'skeptic' and after minimal delay, complete the test successfully, drawing the third test object. I turn to the 'skeptic' and say something like, "Thanks, I needed that", and lead the

applause for both the participant and the 'skeptic'.

An extra note...

Reject any justification or misdirection which won't hold up in repeat performances. For example, the seemingly accidental dropping of an item might prove the ideal distraction for a billet switch, but then wouldn't you appear just a bit predictable in your clumsiness when others observe that you only drop things when you hold important papers in your other hand?

T.V. Tear

A center tear should be at the heart of the Psychic Entertainer's repertoire. It packs small, plays big, has incredible versatility, is ready at a moment's notice, and requires no elaborate working conditions.

The standard center tear technique (writing at the center of a small paper which is folded in quarters, and torn into pieces - clandestinely retaining the portion with the writing to be secretly read later) has quite a few drawbacks. By its very nature it demands that the spectator write his thought exactly in the center of the paper in legible script. Then the Mentalist must obtain the torn center and secretly read the information, trusting that it will be right side up. All of this must be done without generating suspicion among the audience, so the handling should be reasonable. It helps if the work can be done surrounded and in conditions of dim lighting. A great deal to think about; almost as many negatives as positives.

On Second Thought...

Why not design a presentation which addresses all of the above requirements while keeping complicated handling and "moves" to a minimum? Patter can be used to pre-justify much of the procedure, a simple handling delivers the information without suspicion, and the peek is diabolic. Read on.

"Back when television and I were both very young, certain advertisers were accused of employing a devious advertising technique called 'subliminal impression'."

I fold the top sheet from a pad in quarters, then open the sheet flat again.

"They would project, in large block letters, a message on the screen. For just a split second, too short an interval for our concious mind to perceive, that image was said to leave an impression on our subconcious memory. At least that was the theory - in practice, that application was a failure and the technique is no longer in use. The concept, however, is quite valid in personal experiences. Let me demonstrate."

I begin sketching an old-fashioned TV set on the creased paper.

"This is what television sets looked like when I was a teenager. Please think of the name of any prominent television personality. You may choose from celebrities on game shows, talk shows, comedy series, news programs - any name the rest of us might recognize. Then I want you to make your own personal subliminal impression by printing that person's name in block letters, just as the advertisers did, right on this television screen."

Handing pen and paper to the participant, I turn away to allow privacy.

"Have you completed the impression? Good. Now concentrate on the image for a few seconds. Please refold the paper. Hold the folded slip up to the light. Can you read any of the image inside? I thought not, but that idea might occur to you later and I want to eliminate that possibility up front. Please hold the paper at your fingertips...I get a definite masculine impression."

At this point I proceed with the reading; tear, peek and exposition.

Let's look at what has been accomplished:

1) The writing is confined to the center of the page because that is where the TV screen was drawn.

2) The use of printed, block letters has been justified thereby making the writing more legible.

3) Limiting selection to television personalities allows a great deal of cold reading

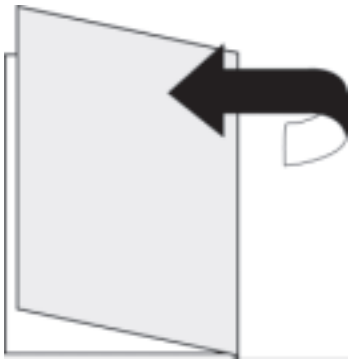
to be worked in; a crude sketch can be made of a recognizable personality.

4) When the quartered page is torn, I can be confident that the writing will be not be presented upside down or sideways.

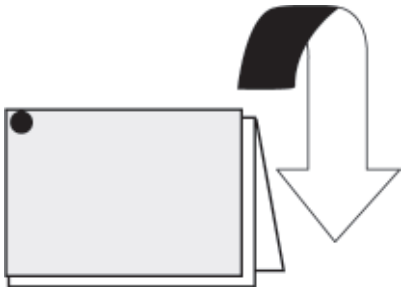
5) By supplying a felt-tip pen I guarantee a strong image to glimpse in the dimmest of lighting.

The patter and presentation are mine; the fold and tear originated with Al Baker.

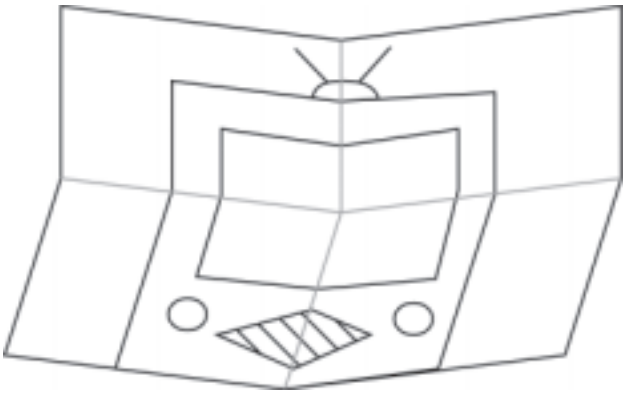
Begin with a piece of paper about 3" x 4". The exact size may vary somewhat but the paper should be of a stock with high cotton content to minimize 'talking' when the center is secretly unfolded. I prefer a paper which is slightly off-white and opaque so the writing won't show through when the folded paper is held up to the light.



The paper is held so the long axis is horizontal. Fold the paper along the vertical axis so the right edge of the paper comes within 1/8" of aligning with the left edge. This is very important. The edges must not be perfectly aligned. That 'underlap' (instead of overlap) is what facilitates the handling later.

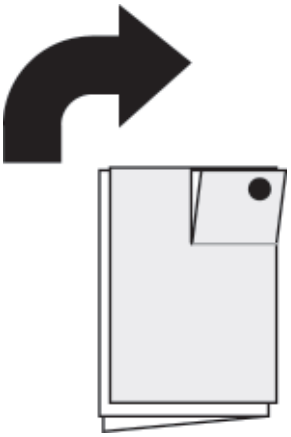


Now the doubled paper is folded along the horizontal axis, bringing the bottom edge up even with the top edge, with the 'underlap' on the outside of the folded billet.



The folded slip is opened and, using the creases to center the drawing, an old fashioned TV set is drawn on the paper.

Note how it fills up most of the page, leaving only the screen upon which to write. Draw the screen first, then fill in the rest around it.



Once the writing is on the paper and the slip has been refolded, take the billet in your right hand positioned so the 'center' corner is at the top-right (marked with the dot), the underlap along the bottom edge. Tear the paper in half, using a vertical tear, the 'center' corner remaining in your right hand, the loose pieces in your left hand.

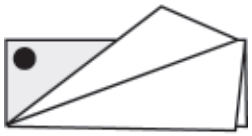
Place the right piece on top of those in your left hand and turn the pieces COUNTERCLOCKWISE so the 'center' corner is top-left.

Before tearing the pieces again, slip the right thumb under the top layer (that's why you created the 'underlap') and bend that corner upwards, the fold running from the bottom-left corner to the upper-right corner of the paper.

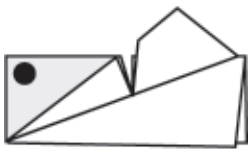
This fold forms a small tab above the billet which will be used later when you open



the center of the billet. Now tear the pieces in half again, the left pieces going on top of the right ones. The 'center' billet should be on top and it should have a small tab at the top-right corner.



Holding all of the pieces between the fingertips of both hands, slip your right thumb into the center billet, beneath the folded-up tab. Separate the hands in a small gesture, taking all the loose pieces in the left hand and the 'center' billet (thumb still inserted) in the right hand. Replace all of the left pieces, momentarily, on top of the tab which is above the right thumbnail. Regrip, pinching all of the pieces AND the tab on the 'center' billet between forefinger and thumb of the left hand.



Keeping the right thumb extended behind the fingers of the right hand, move the left hand (holding all of the loose pieces and the tab of the 'center' billet) toward the crotch of the right thumb. Because that thumb is still inserted in the folded 'center' billet, the billet is forced open like an umbrella as the pieces are moved deeper into the right hand. The writing will be right-side-up. Don't look at it now; cover the right hand with the cupped left hand.



Ask the spectator to cup his hands to receive the torn pieces. "No, like this...", you say, as you extend your own cupped hands toward his in illustration. Under cover of this greater movement, the left hand (which is the upper hand) is lifted slightly at the wrist, allowing you to peek inside your cupped hands. Alternately, you can peek through the 'O' formed by your left index finger and thumb.

When your spectator cups his hands, give all the pieces a final tear and drop them into his hands and ask him to crush the pieces as small as possible.

Now reveal the information in your best cold reading delivery.

Credits: The peek, using the cupped hands, is an idea from Harry Anderson (who uses the idea with a pocket watch). Eugene Burger must be acknowledged for the subtle misdirection used when the peek is made (from "Voodoo" - the ashes in the palm). More information on the center tear can be found in "13 Steps to Mentalism" by Corinda (I love the 'mirror on the wall' presentation), "Mental Magic" by Al Baker and "The Surrounded Slow-Motion Center Tear and other techniques" by Richard Osterlind.

If you can write a mirror image (characters reversed, reading right-to-left), the Corinda idea is awesome. As you scribble your 'impressions', writing the backwards image, you appear confused, "...this doesn't make much sense to me. Oh! You were thinking of writing on a mirror, and I perceived a mirror image!" Then you borrow the lady's compact (or find a suitable reflecting surface) and hold the 'impression' up to the mirror so she can see the image.

I guess one reason why this handling appeals to me (aside from the obvious ego connection) over the Osterlind and Hyman (See: Linking Ring, October 1986) techniques is that the peek occurs during that "off beat" when the tearing is obviously complete and all the fiddling with the paper is over. While I don't often arouse the suspicion of my audiences, I still prefer to avoid taking the glimpse during the tearing - at precisely the time any skeptic will be "burning" my hands.

Note: This piece originally appeared in "Super Dupery" in a somewhat shorter version and was the subject of my video, "Center Tear Teach-In".

Lip Service



Starting back when I performed nightly in "Manifestations ...the Ultimate Seance", I began to realize the impact of a Pseudo Psychometry routine. Of all the powerful pieces in the show, this was the one women talked about the most. The premise is that the Medium can describe the character and personality of a person by viewing the spectator's aura which is absorbed and re-radiated by an object with which that person has had contact. Very personal, very strong stuff.

In trying to transfer this idea to the platform, several obstacles rose to block my path. First, it is more difficult to get folks to loan their personal items from a large audience than from an intimate group around a table. Second, I wanted to avoid the clutter of envelopes or the bulk of drawstring bags (all of which, of course, would be marked to identify ownership of the items). Third, and most important in my mind, the potential liability I faced ("Hey, this Rolex was working when I gave it to you!" or "All the stones were in the ring when I put it in that little envelope!") was more than I cared to think about. Forget it. Too many hassles.

On second thought...

The appeal of psychometry is the idea that the Mentalist is delivering personal information based upon the Mentalist's observations of details unique to that person; the lines in the palm, the slant of the signature, the color and shape of an aura, etc. So if we can get the aura some other way than from a borrowed object, we can eliminate the risk. You can see auras, can't you? I thought so.

I hand out 3 x 5" cards, blank on one side and with my photo printed on the other. Each lady is asked to sign her name on the blank side of the card. Then, taking another card and pantomiming the action in illustration, I ask the ladies to kiss their cards, leaving a lipstick impression in the center.

"Fold your cards in half, like this", I demonstrate, folding the kiss inside, "and in half again, and once again so they all look the same." The cards, folded into small packets, are collected in a very large balloon brandy snifter (I got mine from a florist.). When all are collected, I go through the motions of someone savoring a vintage brandy, swirling the packets in the glass then sniffing "the bouquet" while looking over the rim of the glass at the ladies in the audience. I think to myself, "Now I know all your secrets!" and try to let this thought show on my face and in my body language as I hold each lady's gaze for a moment. My wife convinced me to try this bit of business. She

was on the mark. The ladies consider this very sexy. I don't fully understand why, but it works. So I do it.

Selecting one of the billets at random from the glass, I read its aura and deliver a standard psychometric reading (from "The Mental Mysteries and Other Writings of William Larsen, Sr." by William Larsen, Jr. Order direct from him, c/o GENII magazine.). The still folded card is returned to the appropriate lady, who is requested to confirm that the card and lip print are hers. The above is repeated for each participant.

The secret is delightfully simple; the cards are marked. Better still, they are marked in all four corners so, no matter which way the ladies choose to fold the card, one of the corners is always on the outside of the packet.

Saving the best part for last, the marking is so bold that I often feel guilty (Well, not really...), yet so subtle that folks will look right at the mark and fail to see what is before their eyes. And to top it all, the cards bear my name, city, and phone number so the souvenir card becomes a silent salesman for months to come. No, I don't use eight different phone numbers (a la Larry Becker - his zip code idea is brilliant, but I want my calls to come to me, thank you).

The marking can be read upside down, and makes me feel good when I use it. Give up?



On the photo side of the card, forming a border around the photo, is a little stream of words, repeated over and over: "© 1991 Lee Earle Phoenix, AZ (602) 247-7323 © 1991 Lee Earle Phoenix, AZ (602) 247-7323...". This little stream of words marches across the top of the photo then takes a 90° turn to run down the side of the picture. At the bottom, another corner is turned then the border of type makes one more course correction to end up biting its own tail. Here is the gaffus: The key is the first word after the line of type turns a corner. On each of eight different cards a different word, symbol, or number group begins the line of text.

Here is another little subtle benefit: Instead of remembering which lady is number one, which is number two, and so on, I associate (using a mnemonics technique - PLUG: Buy "Mnemonics for Psychic Entertainers" by Lee Earle) the card's corner word or number group directly with the person to whom I give it.

For example, I think of the little "©" as a cattle brand imprinted right on the shoulder of her bright red dress. The "1991" becomes (in my mind) a calendar photo with the lady in the polka dot outfit posing suggestively. For the name "Lee" (that's

me, folks) my imagination builds a mental picture of this woman wearing a little name tag on her left chest. "Earle" becomes "oil", pouring all over the gal in the bright blue number; "Phoenix" becomes a phoenix bird (a local legend) perched on this one's gorgeous hairdo; "AZ" is a cactus plant upon which the woman in the business suit is impaled. To remember the "(602)", I visualize those braces - parenthesis really - as braces on the teeth of the red-haired woman, and the phone number becomes a big telephone stuffed in the pocket of this one's skirt. Each association I make is with the person's appearance or clothing.

When I pull one of the folded cards out of the glass and see that the key in the corner is the "AZ", I think of that cactus and look for the lady in the business suit. A little practice makes it automatic and the associations eliminate counting tables, positions, etc., and prevent confusion when working for a group which is not anchored to tables.

When you have your own cards printed, using your own name and other data, you will use different associations, of course.

Using "Big Mac" (my trusty Macintosh computer), I set the rows of type myself, four to a standard 8 1/2" x 11" page. Two sets of one hundred each, printed on 80# index card stock, gives enough material for a hundred performances. Just make sure your printer understands that the two originals are different...otherwise he will be tempted to use the same plate when printing both sets (they do look the same). And ask him to keep the stacks of cards separate after he cuts the sheets in quarters.

I'm sure you can locate someone in your city who can do the typesetting for you. If all else fails, call a computer store which sells Apple and Macintosh equipment and ask to be put in touch with the local Users Group. One of their members will surely be able to assist, especially after a slight formality at the cashbox.

Don't overlook this incredibly powerful piece. Not only do you intrigue your audience with your skills at analyzing "auras", but also you get the benefit of distributing your advertising in the best way possible.

Recent thoughts: The text-in-margin principle behind this routine was used in producing the commercial item, "Sun Signs".

More Second Thoughts

The difference between Magic and Mentalism?

Magic is confrontational; adversarial. I am going to fool you and you are going to try to catch me at it. In the meantime, I will try to make the face-off entertaining.

Magic isn't magic any more.

Mentalism (or Psychic Entertainment, if you prefer) is co-operational; mutual. Work with me and I will show you the powers of your mind. Isn't this fun?

Instead of the Magician's inherent challenge to stand back and figure out the method, the Mentalist asks his audience to come closer, to get involved.

Only in Mentalism does the mystery remain. There are no "quick hands", "trap doors", "secret panels", or "long sleeves" to serve as a convenient explanation of method. Cleanly done, Mentalism leaves the audience with the feeling that what they saw just might be real.

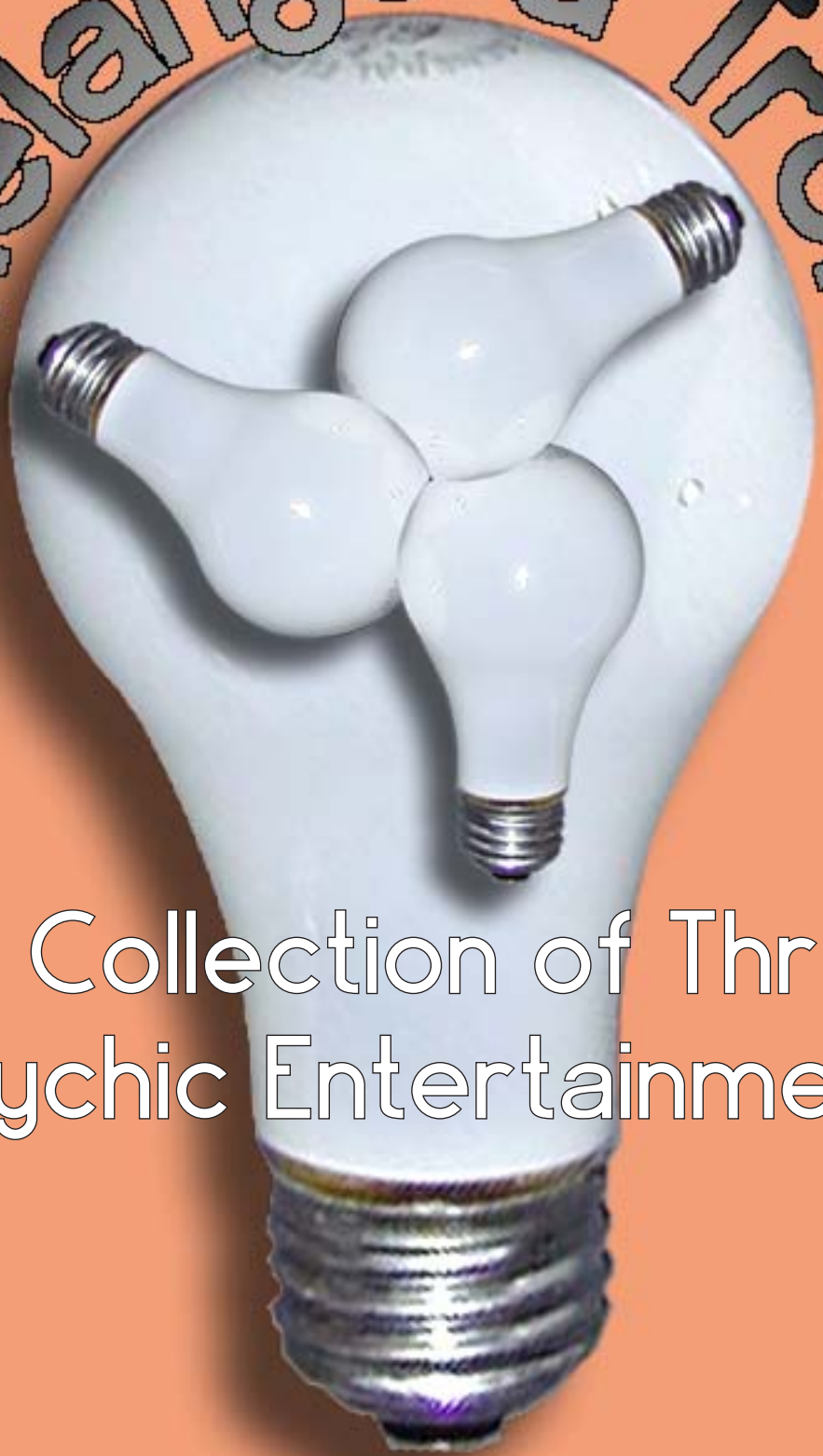
There is the appeal!

Too strong a disclaimer puts your entire effort at risk.

Mentalism allows an audience the fantasy and escape of believing in miracles. Although a Mentalist entertains his audience through misrepresentation and deceit, he realizes there is no profit in rubbing their noses in it!

Mentalism is an attitude; the miracles begin in your mind...

Mélange à Trois



A Collection of Three
Psychic Entertainments

By Lee Earle

Contents

Biography 55

Foreword 56

Double Bill 57

A randomly selected participant from the audience writes a phone number on a piece of currency from his wallet. After he folds it to conceal the number within, it is given to another person for verification. The Mentalist not only determines the correct phone number, but also divines the serial number on the borrowed bill!

Photo Finale 66

Well in advance of the performance, the Mentalist takes a single Polaroid snapshot of a representative from the group or company which is sponsoring his show. The performer immediately writes his prediction of future events or headlines directly on the photo, using an indelible marker. The photo is sealed in an envelope (cleanly, with no switches), and is given to the helper for safekeeping. The day of the performance, the helper brings the sealed envelope on stage, opens it himself, and confirms the 100% accuracy of the prediction. He may keep the photo.

Train-a-Thought 72

A participant from the audience is asked to intercept the Mentalist's thoughts. While the helper turns aside, the performer sketches a simple drawing or diagram on a large piece of paper. The paper is then folded to conceal the drawing but remains in full view at all times. The Mentalist concentrates, the participant places pen to paper and, line by line, produces a near-duplicate of the "target" sketch. The drawing is different for every performance and no forces or stooges are employed. The participant will swear (and believe) that he read the Mentalist's mind!!

Biography

Lee Earle is a thirty-five year veteran performer who made the transition from magic to mentalism about ten years ago, parlaying his two year success with "Manifestations...the Ultimate Séance" into notoriety amongst his peers.

Both energetic and prolific, Lee has published several books (First Impressions, On Second Thought, Super Dupery, Making Manifestations, The Classic Reading, and Mnemonics for Psychic Entertainers) and has marketed a number of versatile effects such as The Clone Pad, Clone Pad, Jr., the Micro Thin Clipboard, The Musing Box, Glass Lightning, and DIEnamite.

For five years, Lee Earle served as a Director of the Psychic Entertainers Association as well as a founding member of the exclusive Mentalist's think tank, the Six and One-Half.

Most recently Lee has trod the lecture circuit, criss-crossing the United States and Canada, preaching the gospel of mental entertainment to prospective converts among the magic fraternity. His lectures emphasize entertainment while he applies his own subtleties to adapted effects.

Lee is also part medicine show barker, indulging himself as publisher of TANSTAAFL, a spasmodically-produced collage of his own thoughts, effects and commercial products. He uses it as one of his platforms from which to philosophize, preach, and pitch his own perspective and products to his increasing number of converts.

Lee Earle's contributions to the art of mentalism are thoughtful, focused, and intelligent. The three presentations herein reflect those criteria!

Foreword - Mélange à Trois

The performance pieces in this book are not pipe-dreams. All three of these presentations have been developed through repeated performances for lay audiences. Indeed, each of them is still part of my working repertoire.

I toyed with the idea of publishing this material as individual manuscripts but, because two of the three presentations have seen limited commercial distribution, I decided that they would best be released in book form.

Please note that each of the presentations involves a varying degree of pre-show work. In Train-a-Thought you will find my reasoning on the subject in greater detail, so I won't repeat it here. Suffice to say that this technique is one of the most diabolic and under-utilized tools available to the working Mentalist.

Finally, I wish to acknowledge that none of these presentations could have been developed without benefit of the contributions of a myriad others who have trod the path before me. The attribution game can become an endless chase for the original thought, so I have named only those from whom I have directly received ideas or material. To their unnamed precursors I must apologize and admit:

I stand on the shoulders of giants.



Lee Earle

Double Bill



This presentation is simply a jaw-dropper; a power demonstration of the ability to receive a projected thought. Essentially, a randomly selected participant from the audience writes a personally important number (telephone, social security, etc.) on a piece of currency from his wallet. The performer mentally discerns not only the telephone number, but also the serial number on the bill!

In fact, neither the participant selected, the number he writes on the bill, nor its serial number are random. All are under the control of the performer who knows them well in advance.

In overview, the presentation breaks down into three parts:

1. Force a "random" selection of a target participant.
2. Learn which number will be written on the bill.
3. Use a bill with a known serial number.

Taken out of order, the first step is to get from your bank two duplicate sets of currency. Each set will consist of a one, five, ten, twenty, and fifty dollar bill. These bills should be neither new nor excessively worn. Your participant is certain to select one of these denominations. If you are performing for a carriage trade crowd where hundred dollar bills are common, then it would be wise to prepare yourself with a couple of C-notes, too. If a participant offers to use one of the rare two dollar bills in circulation, claim superstition and ask that he select another bill.

You can always restrict the maximum value to a ten or twenty dollar bill, but occasionally you will have some clever fellow who wants to show off his bankroll. Let him. Later, when you exchange bills with him, you are placing yourself in the same league without appearing to be bragging. Doesn't everyone carry hundred dollar bills in his wallet? Successful people do.

So, why do you require two sets of banknotes? One of those sets will be handy in your wallet so you can buy the participant's bill from him at the appropriate time. While it is possible to keep a selection of smaller bills to use in combination when buying his banknote, it is cleaner and certainly more elegant to have the matching denomination at hand. The second set of banknotes is the critical group. Here is the bad news: You must memorize the serial numbers on all five (or six) bills. This isn't as difficult as it might appear, and you've been intending to learn a mnemonics system anyway. I'll give you a simple method for memorization and more about the bills later.

Let's deal with the number which the participant writes on his bill. It is not a

random selection, but neither must it be the same type of number for each performance. The telephone number is the easiest. Learning a Social Security number requires more effort and provides substantially greater impact, but methods for learning same are beyond the scope of this book. The telephone number will suffice. You'll see.

You will determine in advance which participant in the audience will be "randomly" selected. Arrange to have an opportunity to determine the telephone number of several of the people who will be attending your program. For example, during the cocktail hour or reception, circulate among the guests and manage to learn the identity of several of those present. It only takes a moment to go to a telephone directory and research their telephone numbers. You only require one, but learn and work with several. One might be an unlisted number. Another may be too common a name like John Smith. A third might have a phonetically improbable spelling. In the Deep South, for example, they often pronounce Talliaferro as "Tolliver." Really!

A wise performer will drop a dime and call that number to ensure that this particular Nathaniel Hortensky is the same fellow who works for Somnambulistic Enterprises and is currently attending its regional sales seminar. "I wanted to remind Mr. Hortensky to bring the documents I requested to the seminar. Oh, he's already left? Well, I'm sure he has them. Are you his wife? I'm sorry, I have a terrible memory - what is your name? No thanks, I don't want to leave a message. Just tell him Jim Rockford called. Bye." Now you've got your confirmation and her name (I'm sure you can find a way to use it).

A second method works well for a corporate date. Most corporate conferences supply a printed agenda of presenters which lists plenty of names from which you can choose. For extra impact, choose a person from a distant locale and dial 1- (area code) - 555-1212 for a free (if you dial from a pay phone) connection to directory assistance for his city.

You can do this research at your leisure if you get the meeting's agenda well in advance. How? Just ask for it. If you are comfortable working under pressure, pick one up at the event registration desk a few hours before your performance. To obtain the agenda information in advance, a telephone call will work wonders; "Mister Corporate Sponsor, I would like to have a copy of the schedule of events for your conference. I want to get a better grasp the focus of those attending."

When I have an advance list of the persons attending a conference, I will use my computer to access the Compu-Serve national database. Once logged on, I can find any published telephone number in the nation by surname, city, zipcode, etc. Usually when the network returns that information, it comes with a bonus. You sometimes also learn the spouse's name and how long that telephone number has been assigned.

Compu-Serve also provides, after a slight formality at the cashbox, access to the files of newspapers in major cities across the United States. When corporate executives receive important promotions, their companies often submit their names, photos, and short biographies to the local newspaper for inclusion in the business section. An electronic search of the target's home town newspaper for the past year or two might yield surprising, and potentially dynamite, data.

Large companies such as Motorola (a favorite in my home town of Phoenix, AZ) publish internal telephone directories which give the home numbers of division heads, executives, and other key personnel. A little imagination in obtaining a copy of such a

document will pay multiple dividends. There is still a Vice President of their Semiconductor Division who believes I am in league with the devil.

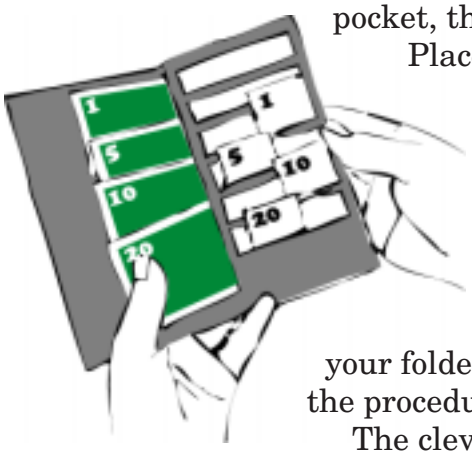
I would be more exact in giving you a specific procedure for learning the kind of information you will require, but I don't use a set-in-concrete method. You must be resourceful and do a little thinking on your feet, as it were. This is not as fuzzy or chancy as you might think, and gets to be a lot of fun after a while.

Prior to your performance, you can have one of the secretaries at the registration desk point out one or two of your pre-researched targets. Spot where they are sitting in your audience and you are home free. Often, the persons attending a conference or seminar will wear large, "Hello! My name is..." tags which have their names written or imprinted on them. As you circulate, look for a familiar name. If you have a choice, take the person who is on an aisle, closer to the stage, or at an easily accessible table. Why make life more difficult?



So let's assume you now have your target spotted in the audience and you have his home telephone number. Mnemonicize (memorize) that telephone number. Write his telephone number on each of the banknotes in your set, across the forehead of the president on each bill. Use the same felt-tip pen which you will hand to him during your show.

Fold each of the bills in half, three times, to make a billet about one inch square. Index the folded currency billets in your wallet for easy extraction. I use the pockets intended for credit cards. Place the folded one dollar bill in the top pocket, the five below it, the ten below that, etc.



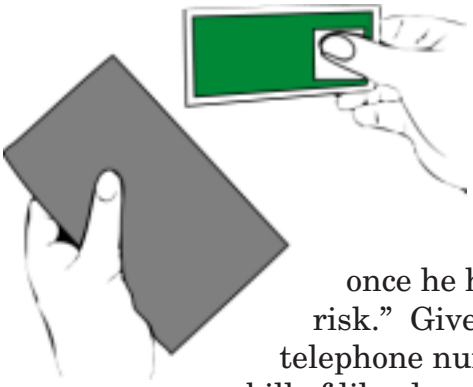
Place the "purchase currency" in your wallet in such a manner as to allow instant access to the proper denomination. My method indexes the assorted currency as shown in the accompanying illustration. Fumbling for the correct bill will slow you down when you need it least. Once your targeted participant has removed a bill from his wallet, you pull a similar bill from your own wallet. This provides the cover to steal your folded billet. The second illustration shows the beginning of the procedure.



The clever "random" selection of a particular member of the audience is the brainchild of psychologist and academic Daryl Bem. You tell the audience you are thinking of a card, one of a range of fifty-two known symbols. Each member of the audience is to imagine a playing card coming slowly into focus before his mind's eye. You ask your audience, "How many of you perceived my thought as a black card?" If your target is among those whose hands are in the air, you continue, "Which of you has

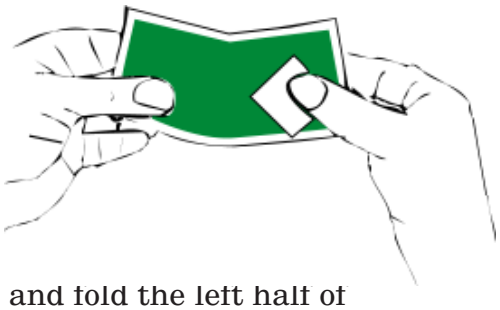
an image of a Spade?" If the target's hand goes down, you say, "I was picturing a club. Those who saw a club suit card, please stand up." You continue your elimination by odd-even, high-low, spot-court until the only person remaining standing is your target. Should serendipity (or the theory of probability) provide a second or third person on his feet, you can later employ one of those others as the other helper in this routine. What if, when you asked who in the audience imagined a black card, your target's hand remained unraised? You then ask, "How many saw a red card?" Watch for his hand to go up. "How many just don't care?" Pause. Smile wryly as you count those hands. There will be a few. "Well, I have a red card in mind. Those who saw a red card, please stand up." Continue as before.

If overkill is your goal, whip out your invisible deck and make the claim that you did, indeed, picture one card in your mind. You explain that you reversed your target card in the deck just before you came onstage. You can also use a pocket index, nail writer, et cetera, ad nauseum. I can't imagine why.



After selecting your participant, ask him to, "Remove from your wallet a banknote. The denomination doesn't matter. Whatever you care...," once he has it in full view, just for fun you add the words, "...to risk." Give him the felt-tip pen, and ask him to write his telephone number on his bill. While he is busy complying, pull a bill of like denomination from your wallet (along with the matching folded billet). Pull the open bill from the wallet using your left hand. Transfer the bill to the right hand, in front of the wallet. When you pull the wallet away, to place it back in your pocket, the billet ends up behind the bill.

You instruct how to fold the bill, to conceal the number written on its face. The rationale for this is that you will ask a second person to help and we wouldn't want the audience to think we peeked at the number. Why do we employ a second person? Aside from needing a second participant for the killer conclusion of this piece, we also want to avoid arousing the suspicion of spontaneous benevolent duplicity. "Besides," the Mentalist states, "I want your full concentration on projecting your thought, not on verification."

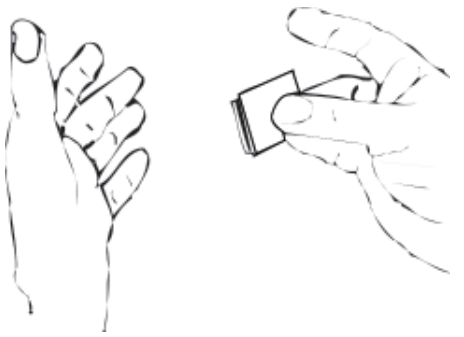


Folding the bill in demonstration is simple and is illustrated on this page. Hold the billet against the right rear of the bill and fold the left half of the bill in front of the right half.

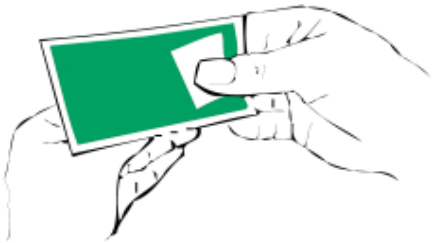


Transfer the bill to your left hand and, behind the bill, push the billet over to the left side of the half-folded bill. As a matter of fact, push it a little farther over to the left, behind the left fingers. When you later fold the bill in eighths, nothing will stick out to betray you.

Fold the top half of the bill forward and down. The bill is now folded in quarters, about 1 1/2" x 3" inches in size. You are also in position for the final fold.











Fold the right half of the bill forward and to the left and take the packet, billet and folded bill, in your right hand. When you are through folding the bill, your hands can be seen clearly empty with only the folded bill (and billet, but no one will know) in your hand.

Unfold and hold the bill with the switch billet behind it as shown in the illustration. The right thumb holds the switch billet (white) in position. As you take the participant's folded bill (gray) in your left hand, "remember" to ask for the return of your pen.

Place the participant's billet under your fingers on the face of the bill, more or less aligned with the switch billet on the rear of the bill. The fourth illustration in the series shows the audience view of the participant's folded bill and the open buyout bill.

Your left hand is now free to hand the open bill to the participant. It is in this action that the switch of folded bills occurs. Even though the switch is simple and almost foolproof, you will feel more comfortable knowing that there is a great deal of misdirection to cover the small amount of dirty work.

Your misdirection for this very small movement is in handing the bill to the participant in exchange for your pen. After you have his bill, but before you take the buyout bill into your left hand, you ask, "May I have the pen back, too?" The audience's attention will automatically be drawn to the participant for his answer. That is when you do the the simple billet switch.

Grasp the left end of the bill and pull it out of your right fingers. At the same time, the right fingers extend to cover the two billets and the right thumb pushes the switch billet up into view.

When the pen is returned, transfer the pen to your right hand and take the visible switch billet in your left. Place the pen in your inside jacket pocket or shirt pocket, depositing the hidden billet there at the same time.

Hand the switched billet to a member of the audience who meets three criteria: Is he interested? Can he hold and use a microphone? Is he wearing glasses? The first assures a better chance of cooperation, the second guarantees the rest of the audience will be in on the denouement, and the third

prevents endless delays because of uncorrected poor vision.

Ask the second helper to check the folded bill to determine if he can discern the number within. Then request that he open the bill and determine if he can read the telephone number written on its face. "Can you read his writing?" is a subtle inference to prior ownership of the now switched bill. Instruct the helper to confirm by saying, "Yes," or "Correct," for each digit which you draw from your first participant's thoughts.

Now focus your attention on the original target participant and ask him to imagine a telephone dial or keypad. His mental fingers enter his home telephone number, one digit at a time. You call out the digits as he imagines them and the helper verifies each. After the helper says, "Yes," to the second or third successful digit, I often remark, "Try 'Amen' this time." If he goes along with the humor and gives me "Amen," then I say (trying my best to imitate a television Southern evangelist), "Now we're working on 'Hallelujah!'" Go easy on this. There are some audiences which might take offense.

The last two or three digits are revealed rapidly, not allowing the helper time to respond. After you have successfully voiced all seven digits, repeat the entire number and ask the target participant, "Did I get it right?" He says, "Yes!" I say, "Amen."

"For a moment, an entirely different string of numbers flashed into my mind. Wait." Pause as if counting digits in your head. "There are too many numbers." Turn to the helper. "There's another number on that bill, isn't there. The serial number. It is written in two different places on the face of that bill and I think your subconcious just flashed it to me. Is that number A-12345678-B?" Then your second helper kisses your ring.

The audience can't imagine a switch of bills because your target participant wrote his telephone number on his bill which was checked by a second helper. The only way you could have switched bills is to have known what denomination your target would select and his phone number. You blow that thought out of the water because of the apparent random selection of the first participant. Now, of course, you see the reason why we buy the bill from the target participant. We don't want the bill getting back to him for a handwriting comparison.

You might be a bit intimidated at the prospect of having to remember all those serial numbers. Yes, you could use a cue card with the necessary numbers inscribed upon it. It is possible to have a sketch pad prepared with the numbers lightly pencilled along the top for easy reference. I prefer to do without the pad and stand in the middle of the performing area and just read the participants mind! No props, no dependancy upon crib sheets, just me and the audience.

There is a very simple and easily learned technique for rapidly and accurately committing such data to memory. It is one of the prerequisite skills which every Mentalist must master.

You must utilize the process known as Mnemonics. That strange word is Greek in origin and defines the technique of memory by association. The information following is excerpted from my book, "Mnemonics for Psychic Entertainers."

Memorizing those five or six 8-digit serial numbers is not difficult once you are prepared for the process. The process takes advantage of the unique abilities which already exist in the human brain. A great portion of the brain is dedicated to processing optical throughput. Your mind is an image processing tool with unlimited storage. Most people think and dream in pictures. Why do you think they call it imagination? As in image.

Psychologists remind us that when information is presented visually it has a much better chance of being retained. We need a process that converts numbers, which are difficult to associate, into a form which will store and process as IMAGES. Stay with me on this one, it seems circuitous but it ends up making sense (even to my 9-year-old daughter who does very well with this, thank you).

The idea here is simple - substitute a letter for a digit, insert vowels (A,E,I,O,U, sometimes Y or silent consonants) to build a word which is an easily pictured noun; a thing. Connect all the pictures in wild and improbable (and sometimes scatalogical) relationships to mnemonicize the digits.

But which letters with which digits? To avoid memorizing by rote a sequence of letters and numbers, we use simple association.

For the digit '1', the most similar appearing consonant is 'T'. It helps to imagine 'T' having ONE vertical stroke.

The digit '2' is associated with the letter 'N' (resembling a sideways '2') which has TWO vertical strokes.

A suitable substitution for the digit '3' is 'M' with THREE vertical strokes (visualize a sideways '3').

A more or less rhyme with '4' gives 'R'.

The mnemonic for '5' is 'L'. Look at the little sideways 'L' at the top of the digit '5'.

Obviously, the digit '6' resembles a 'G'.

Our replacement for '7' is 'K'. Visualize two sevens, back to back and sideways) making up the letter 'K'.

' 8' is 'V'. If you were raised in the U.S., you are probably familiar with the vegetable juice V-8, or associate the type of automotive engine with the same designation.

Turn the digit '9' over and it resembles a small 'B'.

For '0', we use 'Z' as in "Zero".

Even these consonants might not be enough, as you will soon see, to combine with vowels to produce easily visualized nouns. Turning to phonics, we modify some of the consonants when suitable and add or take away the voice under them.

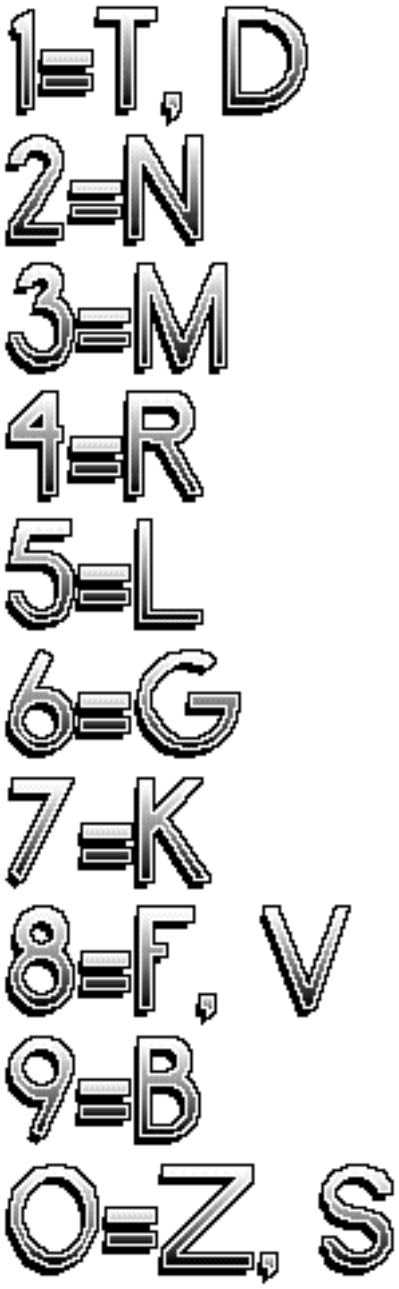
'V' is merely an 'F' with your voice under it, so '8' can be 'V' or 'F'.

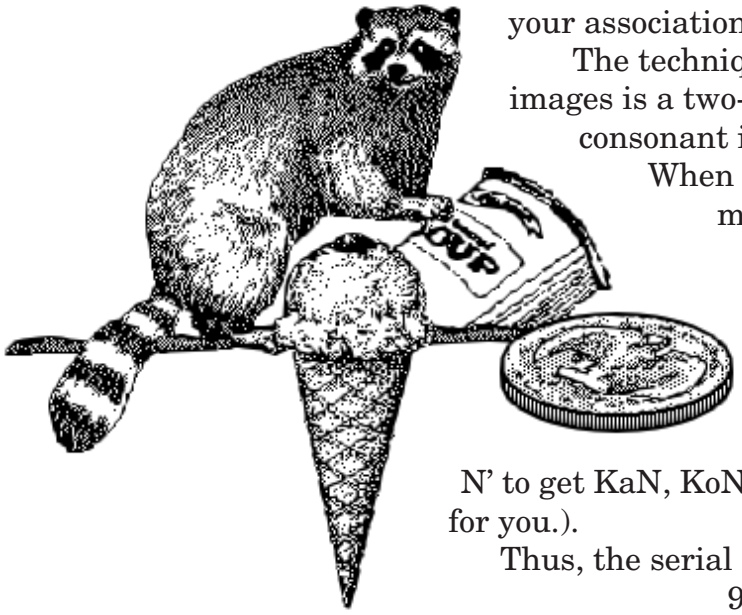
Put voice into a 'T' and get a 'D'; they are both equivalents for '1'.

Take away the voice from 'B' and the result is 'P'. They even look somewhat similar and both represent '9'.

Remove the voice from 'Z' to get 'S', both equivalents of '0'.

And finally, the letter 'C' can be soft and pronounced as 'S' or hard and pronounced as 'K'. Since we are going by the sound of the letter in use, soft 'C' can substitute for '0' and hard 'C' can be used for '7'. Remember to sound out the word in your mind and use the sound for





your association.

The technique for converting numbers to images is a two-step process. First, the appropriate consonant is be substituted for each digit. When you have two consonants, add as many vowels as needed to form an "image word."

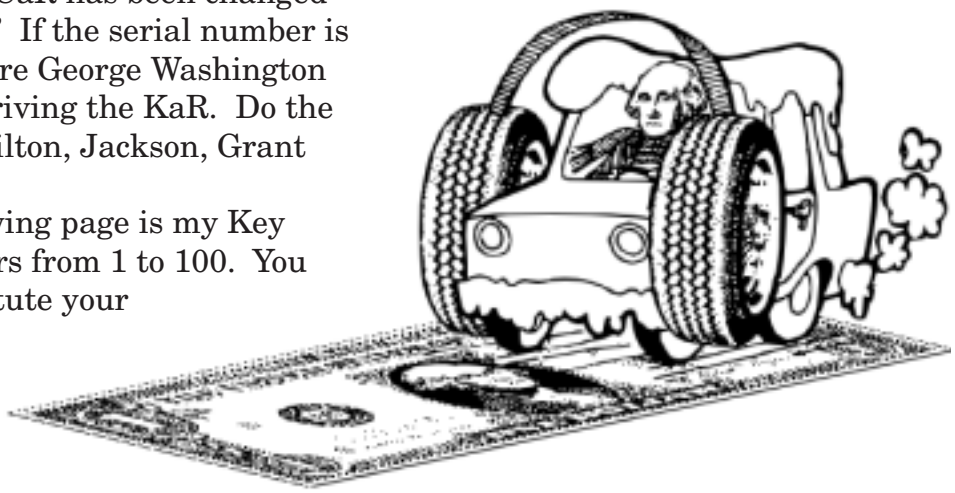
For example, for the number 72, the 7 is converted to a 'K' and the 2 becomes an 'N.' In your mind you add vowels (A,E,I,O,U - sometimes Y) to the letters 'K - N' to get KaN, KoNe, KoiN, KooN (Choose the best one for you.).

Thus, the serial number 95743814 becomes:

95 74 38 14

BiLL-KaR-MuFF-TiRe.

Picture a dollar BiLL being the road for a KaR which is wearing an ear MuFF made out of a TiRe. Notice, we're going for the phonetic sound here, not the proper spelling, so double letters which are not pronounced separately (the second 'F' in MuFF) are considered single sounds. Likewise, 'C' in CaR has been changed to its phonetic sound, 'K.' If the serial number is on a one dollar bill, picture George Washington (he's on the dollar bill) driving the KaR. Do the same with Lincoln, Hamilton, Jackson, Grant and Franklin.



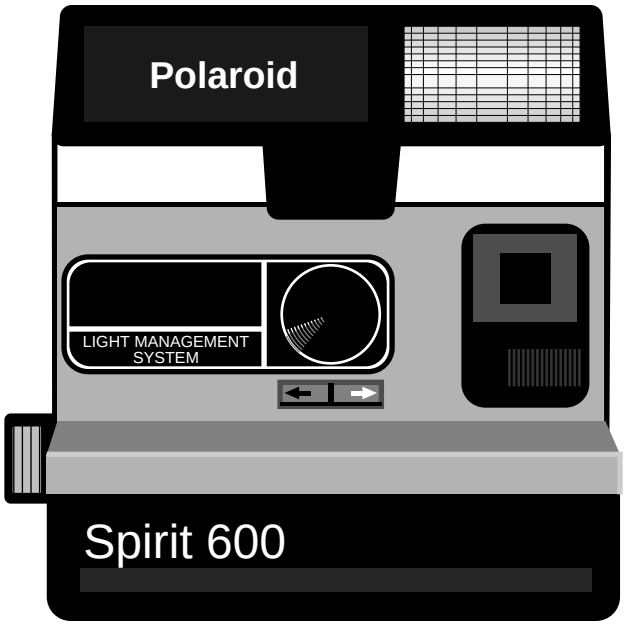
Printed on the following page is my Key Word List for the numbers from 1 to 100. You are encouraged to substitute your own words if they will be easier for you to associate. There is no need to memorize all these words, just familiarize yourself with the list so the words will 'pop' into mind when you need them.

Beware of little slips which can sneak up and bite your backside. As an example, 34 becomes 'M-R'. In a hurry, you might add vowels to get 'mirror'. That would be a mistake. MiRroR when converted to digits is 344. The double 'R' in the middle of the word is sounded as a single 'R' but the trailing 'R' is separated by vowels and has its own sound. 'Nuff said?

Mnemonics Key Word List

1. Toe	21. NuT	41. RuT	61. GuT	81. FooT
2. heN	22. NuN	42. RaiN	62. GooN	82. FaN
3. haM	23. NaMe	43. RuM	63. GuM	83. FoaM
4. oaR	24. NeRo	44. ReaR	64. GeaR	84. FaiR
5. eeL	25. NaiL	45. RaiL	65. GoaL	85. Foil
6. eGG	26. NaG	46. RuG	66. GaG	86. FoG
7. Key	27. NecK	47. RaKe	67. GooK	87. FaKe
8. Fee	28. (k)NiFe	48. RuFF	68. GaFF	88. FiFe
9. Bee	29. (k)NoB	49. RoBe	69. GoB	89. FoB
10. TeaSe	30. MoSS	50. LaCe	70. KiSS	90. BuS
11. TeaT	31. MoaT	51. LuTe	71. CaT	91. BuTT
12. ToN	32. MooN	52. LioN	72. CaN	92. BoNe
13. ToM(b)	33. MuMMy	53. LooM	73. CoM(b)	93. BuM
14. TiRe	34. MaRe	54. LuRe	74. CoRe	94. BeaR
15. ToLL	35. MaiL	55. LiLLy	75. CoiL	95. BiLL
16. TaG	36. MuG	56. LoG	76. KeG	96. BuG
17. TacK	37. MiKe	57. LaKe	77. CoKe	97. BiKe
18. TV	38. MuFF	58. LoaF	78. CuFF	98. BuFF
19. TuB	39. Mob	59. LuBe	79. CaB	99. BaBy
20. NooSe	40. RoSe	60. GooSe	80. FuZZ	100. TheSiS

Photo Finale



A while back, I marketed Photo Finish, a prediction in which a Polaroid camera was used to produce a one-of-a-kind photo to attach to the prediction document. Later, when the prediction is opened on stage, the photo attached to the prediction is verified as the one taken that day. Since only one photo was taken, and because it was immediately attached to the prediction paper, the premise was that no switch could possibly take place. The photo was sort of a poor-man's notary seal.

No matter how the advertisements were worded, people would read the ad and somehow expect the prediction itself to be on the photo (as in the many versions of the "playing card image floats over the spectator's head" photo trick). Rather than re-release the effect and try to overcome the errant suppositions on the part of the potential buyers, I rethought the effect and have developed the following:

When the performer is scheduled to deliver a prediction to the host committee, he takes a Polaroid snapshot of the committee holding a white sheet of poster board. He takes the photo from the front of the camera and, with an indelible pen, writes a prediction on the face of the photo. The writing is centered on the image of the poster board. The photo-prediction is then sealed in an envelope and is given to the committee where it remains until the show date. On stage, a committee person confirms the safekeeping of the envelope. He opens the envelope and removes the prediction-photo from within. The prediction is 100% accurate; the photo is given as a souvenir.

As with many good tricks, Photo Finale employs a multiplicity of methods. Used in combination, these methods seem to logically refute any explanation or tentative solution. A switch is ruled out since the prediction is written on a one-of-a-kind photo of the event. The photo goes from the camera into the envelope and is never out of sight of the committee. Any switch of either after the envelope is opened is also discounted. After all, you only take one photograph of the committee holding the prediction letter so if a switch of envelopes were involved, where does the second photo come from?

In this case, a double negative becomes a positive, and two switches give the effect of no secret exchanges at all. The switch of the accurate prediction for the advance prediction, happens in your pre-show work and will be discussed shortly. The exchange of photographs takes place before anything happens!

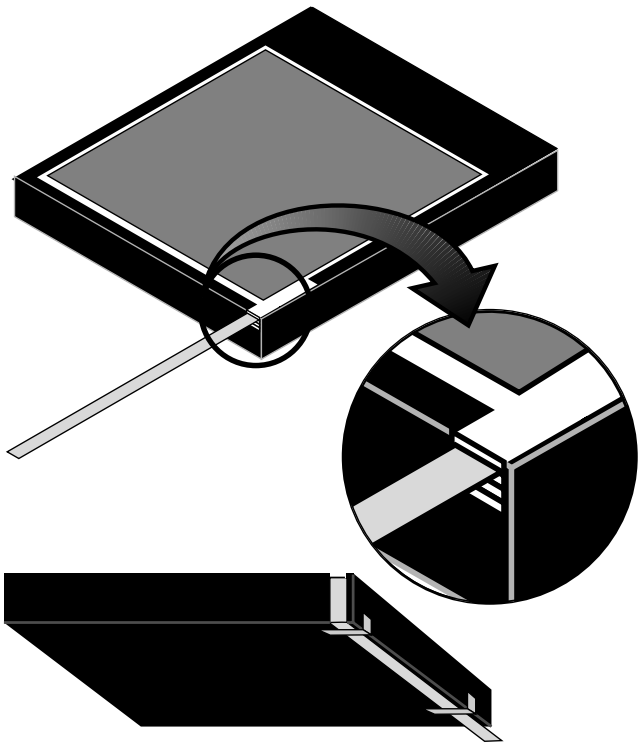
The solution is simple; the camera switches photographs! Everyone "knows" that when a Polaroid photo is made it ejects immediately from the front of the camera to develop magically before our eyes. When you take the photo of the committee holding the poster board, the snapshot which emerges from the front of the Polaroid camera is not the one you just took. It is a dummy photo; that's why you don't allow it to be seen by the committee before it is sealed in the envelope. Your rationale is that your

prediction is written on it and they shouldn't be privy to that information. Of course your committee is convinced that they have possession of a one-of-a-kind photo bearing the prediction.

At your convenience, you eject and develop the real photo placing it safely aside until just prior to your show date. At that time, you fill in the details of your prediction on the photo, seal the showtime prediction in a duplicate envelope, and prepare a gaffed mailer for a pre-show switch.

The camera is gimmicked; the gaff is not of the camera proper, but of the film pack. If you examine the Polaroid film cartridge you will notice that at the right rear of the film pack (as the film is positioned in the camera) there is a slot about 1/8" wide. When a snapshot is taken, a hook in the camera snags the top photo (the one just exposed), and slips it forward, to be fed between two rollers at the front of the camera. As the film is drawn between the rollers, chemicals are spread within the sealed photograph to begin the developing process. If that little hook is defeated, the photo will remain in place on top of the film pack.

The only gimmick you require is a thin plastic anti-ejection strip which, when installed, will prevent the hook from engaging the top photo. When a snapshot is made, the flash will go off and the motor in the camera will buzz, but nothing will come out! You can cut the gimmick from a piece of plastic (the clear document protectors for three ring binders are the perfect material), 1/8" wide and 6 1/2"" long. Mark a line about 3/4" from one end of the strip.



Open a brand new pack of Polaroid film and install it in the camera. The camera motor will whirr and the dark slide (the cardboard cover which prevents light from prematurely exposing the film) is ejected.

This next step sounds weird, but it is necessary to prepare the film pack for the trick. In an area of dim light (to prevent inadvertent exposure of subsequent photos in the film pack), open the camera and remove the film cartridge.

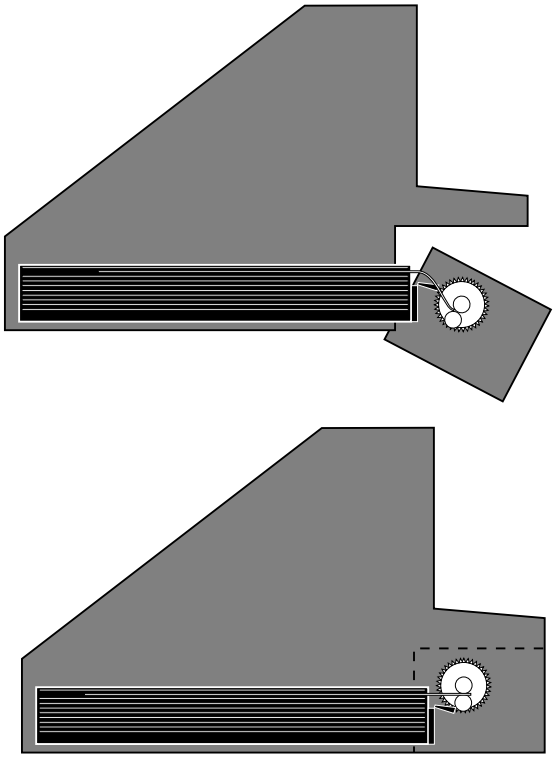
You must now install the anti-ejection strip on the right rear corner of the film pack. Insert about 3/4" of the strip (up to the line you drew on the strip) through that small channel at the rear of the cartridge, *directly beneath the top photo.* The strip should go between the first and second photos and should lie flush along the side of the cartridge. Wrap the strip beneath the film pack, securing it in position with small pieces of Scotch tape to prevent it from shifting. It should protrude from beneath the bottom front of the film pack about 1/4".

During all of this handling, avoid putting any pressure on the top photo of the film pack. Bending the top photo could cause light to leak in around it to spoil subsequent

photos. Insert the film pack into the camera.

Close the camera and listen to it buzz and whir, ejecting the top dummy photo. Save it for use later. As long as the cartridge is not removed, any further opening and closing of the camera will not result in a photo being ejected. The exposure counter will read "10."

In order to have a snapshot ejected when the picture is taken, the *dummy photo* must be ejected instead. Open the camera and find the slot in the front of the film pack through which the exposed photos are ejected. You will have to move some small, thin black plastic flaps out of the way. Re-insert the *dummy photo beneath the top photo* in the film pack. Push it in, allowing about 3 4" of the end of the dummy photo to project from the front of the film pack.



Slowly close the camera, bending the dummy photo downward and tucking it between the rollers. Turn the gear on the upper roller, pinching just the end (about 1 8") of the dummy photo between the rollers. Snap the front of the camera closed, which will ease the dummy photo further into the film pack.

When you shoot the next picture, the photo of the host holding the poster board, *the exposed photo will remain in the camera and the dummy photo will be ejected.*

To eject and develop the real photo, go to an area of very dim light (no sense taking any chances) and open the front of the camera. While holding the cartridge firmly in place, pull on the end of the anti-ejection strip, removing it from the camera. That is why you only use two small strips of tape to hold the anti-ejection strip in place.

Close the camera. Cover the front of the lens so no light can possibly get in. Snap the shutter. The camera will flash, the motor will whir, and your photograph of the committee will emerge from the front of the camera, developing before your eyes. Put the photo and in a safe place so you can write your showtime prediction on it and set it up for the big switch later.

That big switch uses one of the most clever and diabolic devices ever to find its way into the Mentalist's repertoire.

On his "Radio Magic" audio tapes, Steve Shaw suggests a clever double envelope method for an in-studio switch when doing a radio talk show. This principle has been given new life by Dr. Daryl Bem who has graciously permitted me to use his subtle improvements in this presentation.

In fact, the prediction photo and paper are sealed in not one, but two nesting envelopes. The inner envelope is nothing more than a simple 4" x 5" manila envelope, just large enough to contain the photo. The outer envelope is a heavy duty, padded mailer which must be stapled closed. There is a Rip-Strip along one side of the mailer

to be used as a convenient method for opening the package.

The padded mailer does two things; 1) it prevents your committee from tampering with the inner envelope and, 2) it allows a clever switch during your pre-show work.

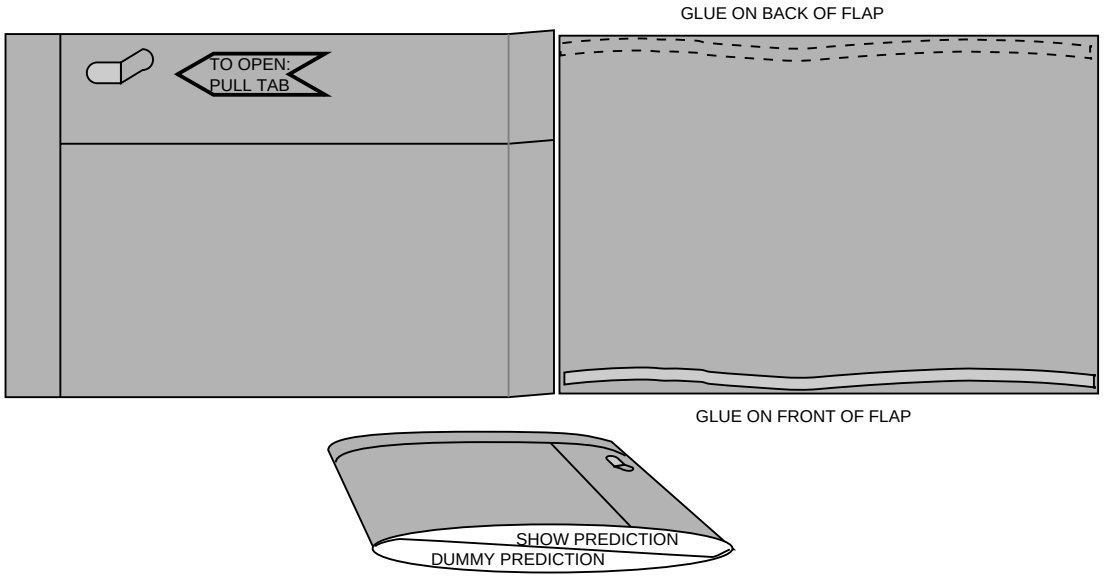
In meeting with the committee before the show you explain that, due to past experience, you have found it wise to have your helper rehearse opening the envelope. Ask a committee person to tear open the padded mailer to get the feel of how he will do it later. You must make no attempt to touch the envelope or its contents at any time. Your practice completed, hand a fresh padded mailer to the committee person and ask that the manila envelope be, once again, sealed within. The committee person staples the mailer closed. And your work is over.

The second padded mailer has been gimmicked in a fiendish manner. It is actually a double envelope with the Showtime Prediction photo in a duplicate manila envelope sealed within a secret compartment. This is the compartment which will be accessed when the Rip-Strip is opened. The original prediction envelope containing the dummy photo remains within the gaffed mailer. It's presence is undetectable due to the gaffed mailer's padding.

To make the gaffed mailer, you will need a supply of the mailers, some brown grocery bags, and some white glue. Obtain the padded envelopes from companies listed in your yellow pages under "Packaging Supplies". Order the "Jiffy Padded Mailer, #1" made by Sealed Air. In small quantities they should be under a dollar each. Cut a section of a brown grocery bag to make a divider (or flap) which will just fit within the padded mailer. Apply a bead of glue to the bottom edge on the front side of the flap and another bead of glue to the top edge on the back side.

With the Rip-Strip at the top and the open end to the right, slide the flap inside. The flap should attach at the top to the inside front of the mailer and to the inside back at the bottom. Once the glue is dry you can drop the Showtime Prediction envelope into the proper compartment (the one which will be accessed when the Rip-Strip is torn open) and glue the compartment closed.

Here is the complete sequence of the routine from beginning to end:



Obtain a good quality pliers-type stapler, two 4" x 5" manila envelopes and a Sanford Sharpie permanent marker.

Prepare a Jiffy Padded Envelope for use as a switch device. Have a duplicate, unprepared mailer with you the day you take the photo.

Prepare your Polaroid camera with the anti-ejection strip (as detailed in the instructions) so that it will take a picture but will eject a dummy photo.

When you meet with the client, ask him to pose with the white poster board.

Take a photo of him and immediately remove the photo from the front of the camera. Wait a few moments (for the photo to develop - the participant believes) and then write your prediction on the face of the photo. It doesn't matter what you write, just write something. Because you are writing a prediction, it makes sense to conceal the face of the photo from your participant

Seal the photo in the manila envelope. Hand the sealed envelope to him and ask him to enclose it in the padded mailer. Have him fold the flap of the mailer over and staple it closed. Make sure he understands *and will remember* that the photo remained in full view at all times until it was sealed in the manila envelope. Further, he should be prompted to recall that only one manila envelope was present and he sealed it (and the photo within) inside the padded mailer.

In private, remove the anti-ejection strip, cover the lens of the camera and click the shutter. Save the ejected photograph in the second 4" x 5" envelope for later use as the showtime prediction.

Before your pre-show meeting with the client, write your prediction on the showtime prediction, using the same pen which you used at the advance meeting.

Apply glue to the end of the partition and seal the switch compartment closed. Bring this mailer and the stapler to your pre-show meeting with the client.

In your pre-show meeting with the client, visually inspect (but do not touch) the sealed mailer. If it looks as if it has been tampered with, CALL THE WHOLE THING OFF!

Ask your participant to remove the envelope from the padded mailer. He won't ask why. Say, "That's exactly the way I want you to open it in front of the audience." Of course if he had trouble getting to the inner envelope you can remark, "I'm glad we've had this chance to practice the procedure. I feel more comfortable now that you know how to do it."

Give him the gaffed mailer to replace the torn original padded mailer. The participant slips the manila envelope into the gaffed mailer, folds the flap, and staples the mailer closed. He retains the gaffed mailer until he opens it on stage. If you wish, you can ask him to sign it.

On stage, after he tears open the gaffed mailer, focus all of your energy and attention on the photo and the prediction inked on it. Put the gaffed mailer in the trash and out of your mind. Just remember to collect it later.

Now, for a few further notes...

Don't be concerned if your camera uses the "Time Zero" Polaroid film, the kind which begins developing an image instantly. The committee doesn't know that. The pure white image which shows for a moment on the ejected photo will be mistaken for a slowly-developing image.

When you buy a stapler to use with this presentation, get a heavy-duty one which is squeezed like a pair of pliers rather than the desk-type which requires a sturdy

surface upon which to rest it. The padded mailer is rather thick and considerable force will be necessary to cause the staple to penetrate the multiple layers and the plier type of stapler works best. The heavy duty staples are more difficult to remove; use them.

Please resist the temptation to use something other than a stapler to seal the mailer. It is the very difficulty of removing the staples which makes the Rip-Strip an attractive alternative for opening the padded mailer.

When the committeeman removes the manila (showtime prediction) envelope from within the gaffed mailer, forget about the gaffed mailer! If you pay any attention to it, other than to toss in in a waste can (as you have with other effluvia from your act), you are attaching undue importance. It is trash.

The wonderful benefit of using the gaffed mailer switch is that your pre-show work has conditioned your helper to tear open the mailer properly. He has already torn open the one which he held for weeks - and he knows it was innocent - so when he tears open the gaffed mailer on stage, he will be recalling the same feelings and details. He may later swear that the mailer opened on stage was the only mailer used.

You can add to the confusion by setting a little logic trap of your own. After the inner envelope is displayed by the committeeman, you ask, "That envelope has never been out of your possession, has it? No one, besides yourself, has even so much as touched it up to this moment." He opens the envelope and withdraws the photo bearing the prediction. "In fact," you continue, "we took one Polaroid snapshot of you and your committee and I immediately wrote my impressions on that photo. Is that the same photo we took that day?"

When the prediction (dummy photo) is sealed in the envelopes during the advance meeting, your train of thought as to why a second envelope is necessary (should you feel the need to explain - I don't) is that a second container eliminates the holder of the prediction from suspicion. Ask him to place the padded mailer in a safe place, the more bizarre the better (sealed in the spare tire in the trunk of his car, placed in a Zip-Loc bag with a brick and dropped into his aquarium, etc.) When, during the show, he describes his precautions to safeguard the mailer, you'll get a great reaction.



Train-A-Thot

This presentation was originally published on the video tape which accompanied the limited release version of my Clone Pad. Out of respect for the investment made by the purchasers of that exclusive offering, I have withheld this routine from the market for several years. Until now, just fifty performers in the world are aware of this awesome secret.

Imagine this: You ask participant from the audience to read your mind. She turns aside as you sketch a simple image, such as a rainbow, a comb, or an airplane. Fold your drawing or place it out of sight. Hand her a sketch pad and, after a false start or two (and perhaps some encouragement from you), she begins to draw. She duplicates the drawing you made earlier!

The drawing you project to her can be simple or detailed, and you will use a different image for each performance. There is no physical or psychological force. She is neither an accomplice nor an instant stooge.

That participant will go to her grave knowing that she received your thoughts. You placed a detailed image in her brain but she has no idea, other than by true telepathy, how you did it!

You must you choose an intelligent participant and you must arrange for your host to introduce you to her before the performance. Your pre-show work is the key to your success.

A loose definition of "Pre-show work:" That preparation which takes place out of sight of the audience, before the performance, involving interaction with participants from the audience. It is usually as innocent as the advance selection of a willing volunteer. It is occasionally as devious as enlisting a confederate to produce a particular effect (the shirt pull, for example). On the rare occasion, you can "train" a participant.

Pre-show work allows a calm, unhurried selection of people who are willing to help on stage. Easing their apprehensions about being before a large group goes a long way toward producing a smooth performance. During one-on-one pre-show work, the Mentalist can engineer situations which will play to his benefit. Train-a-Thought is one of these.

Never approach a potential helper "cold." Almost always, one can ask the host, sponsor, or company representative to perform the necessary introductions. Request someone who is attractive, has a good imagination, and who will be comfortable on stage. Avoid those who have a physical infirmity or poor vision. A pre-show selection accomplishes this without embarrassment to either helper or performer.

By dealing with the apprehension factor in your pre-show interview, you remove one potential obstacle. Many of the Psychic Entertainer's problems are due to inadequate or misunderstood instructions to the participant. Under the pressure of the performance, either the Mentalist or the helper gets confused and the situation deteriorates.

There is an additional benefit of pre-show interviews. You can "crash and burn"

with only an audience of one to witness your error. If your host steers you to an absolute yutz who can't find his head with his hat, you can describe a situation which never arises. "It is unlikely that I will call on you, but I want to have extra performance material in reserve. If the show ends without your participation, I'm sure you will understand." You let him down easy, without hurting his feelings. Then ask your host for an introduction to someone else.

Pull your likely candidate aside from the others. Tell her, "I requested that our host introduce me to someone who has a good imagination, and you are his choice. I would like to have you come on stage to help me during the performance, but I prefer to ask permission in advance. Do you object to being the star of the show?" Flattery will get you everywhere. Should the lady decline your invitation, thank her for talking with you and have your host find another person. Never plead, cajole, or beg for help. You needn't "railroad" someone into participating.

When you have confirmed a willing participant you can proceed. Say, "We will put that imagination to good use this evening, but I must confess a bit of nervousness. To use a cliche, I will be performing without a net. I am much more confidant if I can make sure of our mental communication in advance. Do you mind trying a little experiment?" Rather than appearing bold, brash, and in control, you are showing that you are vulnerable and apprehensive. This goes a long way toward eliciting the help you require. Arrogance does not beget sympathy.

You continue, "I want to see if our minds are 'in synch' or 'en rapport.' We need to be on the same frequency. Let's test our mental connection. I am thinking of a single digit, zero through nine. In a moment a number will come into your mind. Do you have it? What number is it?" She answers, "Seven."

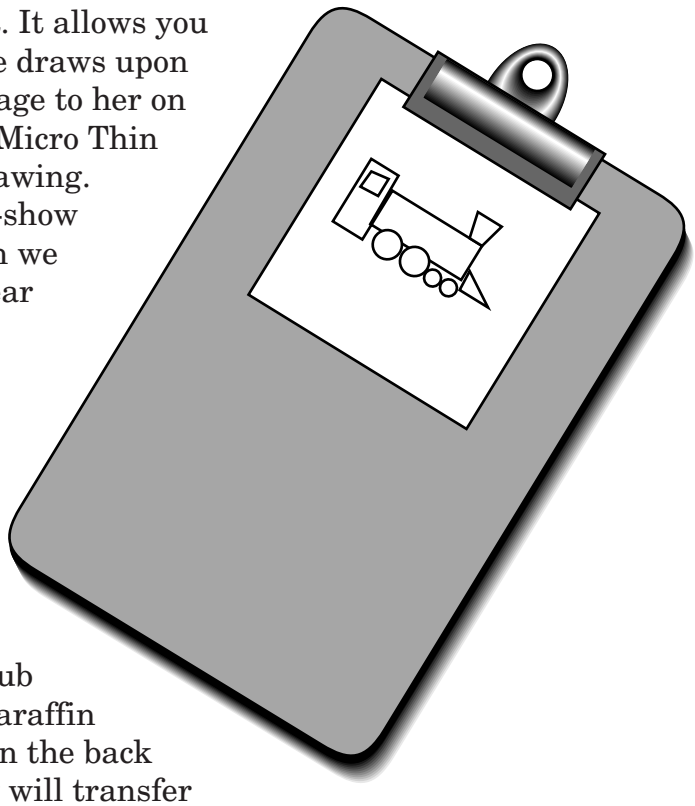
"Really? You got a seven? That is the number I had in mind," you lie, "Let's try it again. This time with a color. A simple rainbow color, not a vermillion or chartreuse. Ready? I'm picturing that color now. What do you see in your mind?"

She says, "Blue." Prevaricating further, you continue, "That's very close. I had purple in my mind. Let's go further this time with a more involved image. I will picture an object. Something you can touch or paint. A simple object. Is it coming into your mind? Can you see it?" She usually hesitates and says, "Yes." If she delays longer than a few seconds you say, "It might appear to come from memory or imagination. An image of a simple object (such as a chair, a pair of glasses, a bicycle, a tree) will should be forming your mind. Do you have it now?"

"Great. I want you to see the image I am projecting to you. Can you outline that image in your mind's eye? I want you to trace over every line to burn it into your memory. Would it help if you could do it on paper? Here, use this." You remove a scrap of paper from your wallet. Perhaps it is a receipt from the dry cleaners, a deposit slip from your checkbook, or a shopping list. Hand a pen to your participant and offer the blank side for her to use for her image tracing.

Do not try to see the drawing. In fact, you must be very obvious in turning away. Mention that you mustn't see what she is tracing because that would contaminate the experiment. Ask if she is through drawing and visualizing her object. "I can't quite perceive whether that is the same as my image or not. I need to know before I commit a fatal error in front of the audience. I am ninety five percent sure, but I can't take a chance! What color is it? What color is this object painted? That should be enough for me to know for sure." Her answer is, "Red."

"Perfect. I know you have it! Tear up that paper, throw it away. Your reception is flawless. Later, on stage, I will repeat sending to you that very same object. I may add a detail or two, but it will be essentially the same. All you must do is repeat your reception of that image and the extra detail. Can you do that? Thanks." Escort the participant back to the group from which she came. Perhaps you might even mention to her friends, "She has an outstanding ability. I can't wait to show her off to the group."



The piece of paper is the key element. It allows you to get a secret impression of whatever she draws upon it so you can mentally send that same image to her on stage. I use an impression clipboard, the Micro Thin Clipboard to be precise, to capture the drawing. The paper under the clip is a dummy pre-show checklist full of notes and scribbles. When we need something for her to draw upon, I tear the paper in half and put the checklist portion in my pocket. It is natural to use the board as support for the remaining scrap of paper as she traces her image upon it. I never ask for her to return the clipboard or pen. She will remind me to take them back.

If you feel guilty using a clipboard, make up a few dummy receipts and carry them in your wallet. Rub the front of them, the receipt side, with paraffin or soap. When someone writes or draws on the back side of these receipts, an invisible tracing will transfer onto the supporting surface. A painted wall, a tabletop, and a book's dust jacket will all serve as excellent surfaces for retaining the invisible waxen tracing. Anything flat, hard, and smooth will suffice. Be sure to test the paper and surface together before you steer your participant in that direction.

The key point here is to appear impromptu. Your helper might become suspicious if you "just happen" to have a clipboard with a pristine piece of paper at the ready. The same is true about other devices dear to the hearts of magicians. You arouse less suspicion if you appear absolutely offhand and use an innocent scrap of paper.

After your helper is back with her group, amble over to the spot where the tracing awaits and glimpse her drawing. You can usually view the surface using reflected light to see the image. For emergencies, keep a little baggie of copier toner and a soft camel hair brush handy. The brush will apply just enough of that black powder to the wax to make it easily visible; pretend you are a detective with a fingerprint kit. You will seldom require the powder and brush treatment, but it is comfortable to know you have a way of salvaging a faint image. Remember to remove the evidence.

If you can't make out the image you can always select another helper and repeat the process. After all, you haven't promised anything to anyone.

When both the image and the participant are satisfactory, you are ready for the performance.

"Ladies and gentlemen, we have someone in the audience who possesses a remarkable mind. I met her before the program and I would like to introduce her to you now. You will remember her talent as the high point of this show, Ms. Christara Earle."

Go down into the audience and escort the lady to the stage. Ask her if she is comfortable and if she would rather stand or sit. Make a little small talk to relax her. Don't talk about her, talk to her. Ignore the audience for a few seconds and focus all of your attention on her. Once she feels at home, you continue, "You and I talked, Christara, before the program, and we tested our mental communication." She agrees.

"I thought of a number and you received the same number. Then I placed a color in my mind and you came very close to perceiving that exact color, correct?" Again, she confirms.

"Then we agreed to try this mental television with the image of an object such as a chair, a pair of glasses, a bicycle, or a tree. We are going to do that now. I will place the image in my mind and you will receive it, exactly as we practiced. Please turn aside while I draw my image for the audience." When she has turned away, let a look of concentration/imagination come over your face. The audience must believe that you are just now deciding what object to draw.

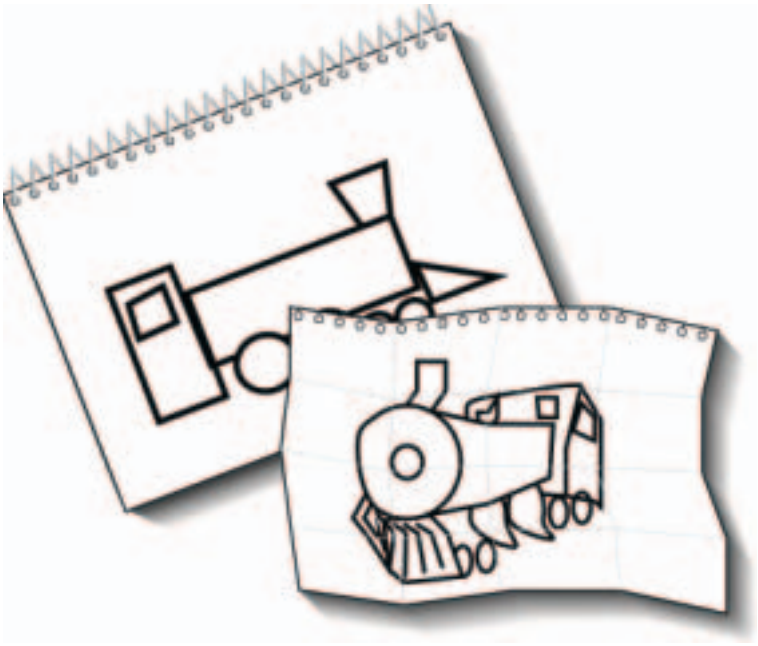
Of course, you actually sketch your version of her earlier image, the one you secretly gained via impression technique. If you have any sketching skills, feel free to display them here. Just make sure that it will appear that her drawing is close enough to yours to be considered a "hit." Don't allow the audience to see the drawing. Remove the sheet and fold it to playing card size and place it in your breast pocket. It remains in full view.

Ask your participant to once again face the audience. Hand the sketch pad and pen to her and instruct, "I will focus upon my image now. I am adding just a little more detail this time. I will give you one little hint. The object is red." You have used the same example words, the same terminology, and (perhaps most important) the same color which she associated with the pre-show image. "When you feel my mind touch yours, put the pen to the paper and draw."

The audience is the victim of pure double speak. You have explained the pre-show meeting in terms which the audience and your helper interpret differently. The participant's confirmation of your supposedly open explanation of the pre-show testing procedure makes everything above reproach. You have also reminded the helper of the pre-show conditioning and have set her up to succeed.

Show a little emotion, some elation and excitement. Project a sense of uncertainty about the outcome. Peek over your helper's shoulder as she draws. This also insures that she is not channeling Ramtha and drawing something from outer space. Should that be the case, you can stop her and claim that you allowed your mind to unfocus. Let the audience know that your lack of concentration is responsible for the jumbled image she has been receiving.

Tear that sheet from the pad and then reinstruct her. Your audience assumes that you are just calming her down a bit. "Remember, we practiced with a number and then a color. You did very well on those. Then we agreed to try it with an object. I am thinking of that red object now. Think back to when we practiced, when you traced that image in your mind. Can you do it again?" You will seldom require this emergency reiteration. Take comfort in knowing that it can be done right under the audience's collective nose.



Now prepare for the revelation and applause. First, you must position yourself as physically close to the participant as possible. Movie and TV people call this being "in frame."

Have your helper hold the pad with the drawing facing her. Pull your folded sketch from your breast pocket and open it in front of the pad. Do this so the helper cannot get a glimpse of it. The two drawings are on opposite sides of the sketch pad. Both should be right side up.

Hold the pad and drawing together as one and tell the audience, "While I was thinking of this," pointing to the unfolded drawing on the front, "Christara was drawing this!" Rotate both the pad and the unfolded drawing, bringing her sketch to the front and your drawing to the rear. The audience sees the matching drawing for the first time and the participant sees your drawing for the first time. Her look of amazement, her duplication of your drawing, and you (smiling triumphantly) are all within a very small visual area.

Lead the applause for your participant and escort her at least as far as the foot of the steps leading to your stage. Then return to the spotlight to continue the applause for her. There will more than enough for you to share.



Early Earle



A collection of routines from Lee Earle's early lectures, performances, & publications

Early Earle

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Table of Contents

Foreword and Introduction **80**

Manila Miracle **81**

Five manila coin envelopes hold four nice prizes for participants. After a totally free choice, all four helpers get the prizes - lottery tickets - while the fifth, unchosen envelope left for the Mentalist has a large denomination bill.

Corsage Clairvoyance **84**

A woman from the audience thinks of a randomly selected word. The Mentalist reads her mind to tell her the word. In thanks for her help, he presents her with a gift - a corsage made with her favorite flower accompanied by a sealed greeting card bearing a poem which includes both her actual name and her Zodiac sign.

Telephone Bill **89**

An audience participant writes his phone number on a bill, folds and seals it in a coin envelope and retains the envelope. He's invited on stage and the Mentalist tells him not only the serial number on the bill but the telephone number as well!

The Prettelus Principle **92**

A series of routines using variations of easily modified UPS Overnight envelopes. Three different ways of quickly gaffing these for predictions, divinations, etc. This was originally a $35 manuscript and now includes photos and graphics you can print to use for your own presentations.

Supermarket Suprise **116**

In an imaginary trip to the grocery store, a participant selects any item and takes it to a cash register to have it scanned for price. Mentalist opens large envelope and removes a panel inside with that price inked in digits four inches high!

Foreword and Introduction



Each of the routines you're about to read have, at one time, been parts of my personal performing repertoire. Two of the items, The Pretellus Principle and Supermarket Surprise, were also released as commercial items a few years ago.

For one routine, Prettelus Prime, some graphic materials for your use have been appended. You will find a set of full-page handwriting samples for one routine and ten pages of 8 x 10 photos and 'blow-ups' of newspaper articles for another effect. Just print them to use as mentioned in the instructions.

Supermarket Surprise also has full-page graphics to employ for that routine as well.

In case you were curious about the cover illustration, it's a hint about the material inside - every routine in this publication uses, in one form or another, *envelopes!*

If these routines are half as successful for you as they have been for me, then I know you'll be delighted.

Regards,

Lee Earle
Phoenix, June 2002

Manila Miracle



This is a great opener which allows for a lot of by-play with the audience, establishes your bona fides as an intuitive individual, and packs a very strong punch.

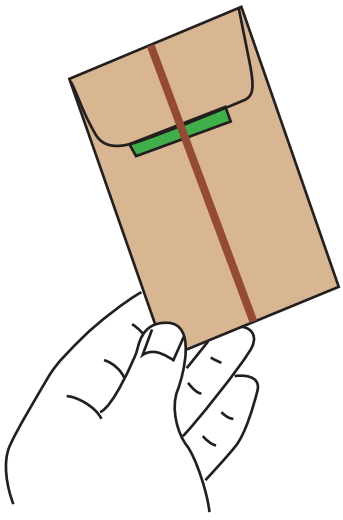
Essentially, the performer shows a fan of small, manila coin envelopes each of which bears a number in the series one through five. He explains that four of the envelopes contain gifts intended for the audience and in the best tradition of "Lets Make A Deal's" Monte Hall, the fifth envelope contains a 'zonker.' In fact, it contains something which the performer would truly rather the audience not get.

The entertainer approaches four people among the spectators and gives each of them a choice of the remaining envelopes in his hand. They are cautioned to keep the envelopes closed until instructed. One by one the choices are made until the performer holds but one envelope. He tells the new owners of the envelopes to open them and remove what is found inside each, demonstrating with his own envelope.

All four participants find a lottery ticket within their envelopes. The performer has a ticket in his envelope as well. Just when the audience begins to wonder what the big deal about the zonker was all about, the performer explains, "I told you that one envelope contained something which I really didn't want anyone to have. And here it is..."

He approaches someone in the front row who is asked to stand and hold out his hand. Dumping the contents into his hand, the entertainer asks him to describe what he sees. It is a one hundred dollar bill! Indeed, that is something which the performer did not want the audience to get.

The working of the effect is simplicity itself. All five envelopes contain lottery tickets. None of the envelopes is sealed. The hundred dollar bill is placed in the remaining envelope in the act of demonstrating how to open the envelope and remove the contents. This is a very easy move and looks absolutely innocent. The hardest part is dealing with the guilt about the very simple move.



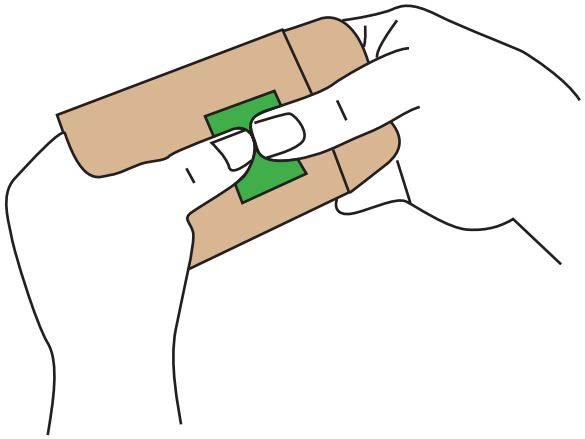
You must number the envelopes in VERY LARGE digits, as large as possible so that the folks in the last row can see what is going on. Stack the five envelopes one atop the other. Fold a piece of currency in eighths (about the size of a postage stamp) and place it beneath the flap of the top envelope. The large fold of the bill should be toward the bottom of the envelope. This is the side which will go into the envelope first. The large fold goes in first because there is less possiblility of an edge catching during the move.

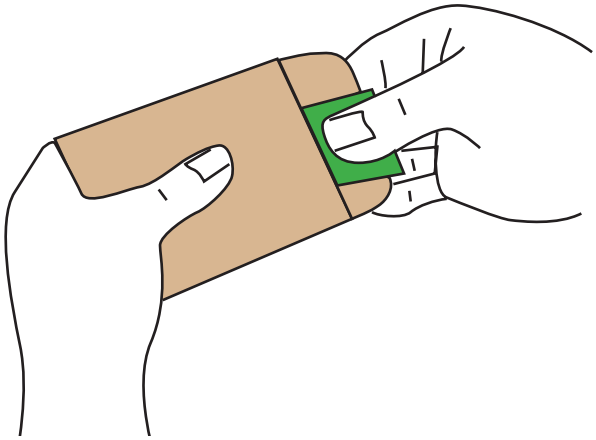


Remove the rubber band and place it aside. Drag the folded bill down from behind the flap with your thumb and spread the envelopes into a small fan. Comment to the audience regarding the fact that four of them contain a prize indended for the audience while the fifth contains the zonker.

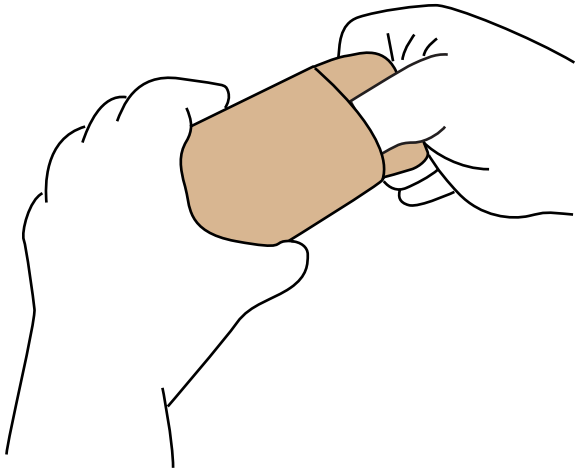
This may seem very to be very restrictive as far as angles of view are concerned, but that is not the case. By holding the fan of envelopes "close to the vest" you run little risk of exposure. If you must, slip the rear envelope between your thumb and the bill, concealing it further. This is really unnecessary but some folks feel more comfortable with this handling.

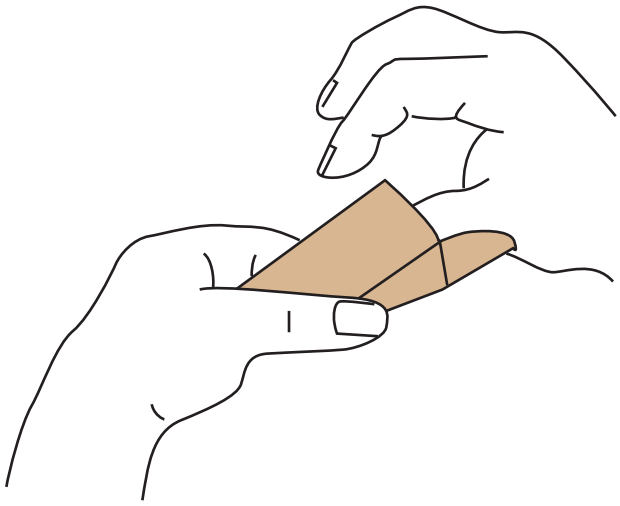
When you are down to one envelope and are ready to do the work, pull the flap open and transfer the bill to the flap-end thumb at the same time.

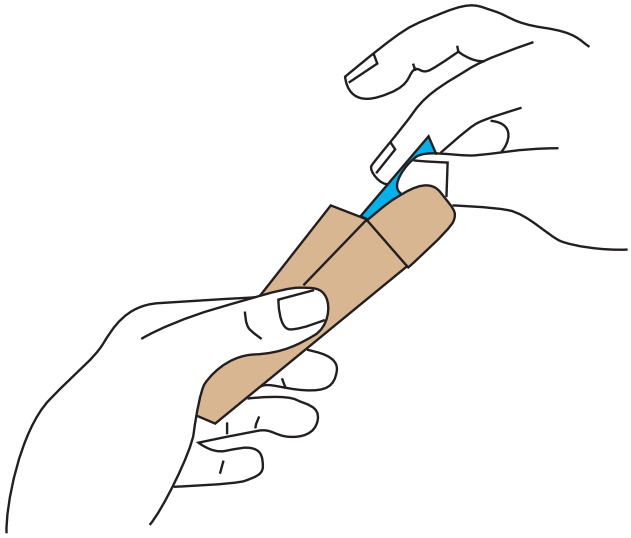




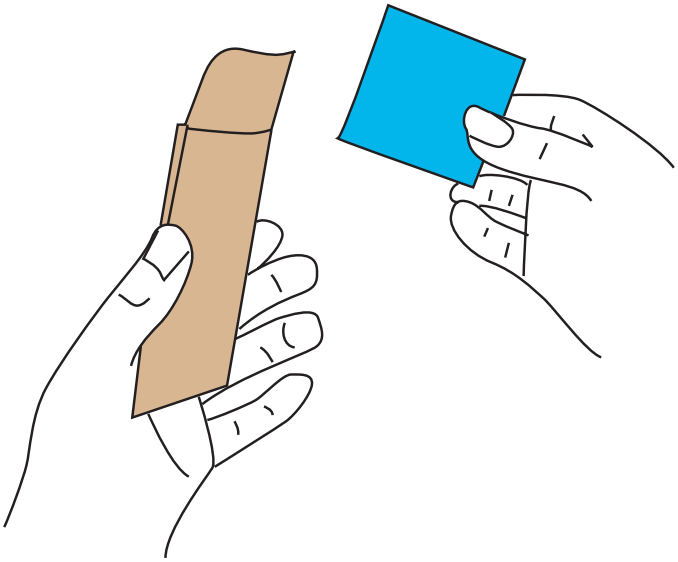
Slide the bill toward the end of the flap until it clears the opening of the envelope. Slide the bill into the envelope with your thumb as the other hand shifts position to slightly "bow" the envelope. By pressing down (toward the face of the envelope) the lottery ticket inside remains pressed against the rear of the envelope.







Now it is necessary to turn the seam side of the envelope toward the audience, pivoting on the inserted thumb. As you rotate the envelope, it also turns from a horizontal position to a vertical alignment. Because the envlope is bowed, the folded bill to drop to the bottom. At the end of the rotation sequence, the pad of the inserted thumb will be directly against the folded lottery ticket inside.



Draw the ticket out and display it for the audience to see. Then walk forward and ask someone close to the platform to stand and to hold out his hand, palm up. That's when you dump the folded bill into his awaiting hand. If you are using a microphone, be sure to hold it so what he describes can be heard by everyone

Presentation tips:

I developed this routine because I became so tired of the typical Cherchez le Bill performance in which the participant ends up empty handed and feeling somehow victimized. By ensuring that each person receives something of potential value, that 'sting' is removed.

In addition, a cute bit of business is enabled. At the beginning of the routine, I mention that each envelope contains something which has the potential of being worth thousands of dollars (true). At the end, when each person withdraws a ticket, I remind, "Yes, that lottery ticket could, indeed, be worth thousands. And in return for my generosity, may I rest assured that if you win a substantial prize you will share it with me?"

Of course everyone will nod in agreement, whereupon I add, "Actually, you have no choice - I've already signed the back of each ticket so if you hit it big, I'm your best friend!" This always gets a good laugh.

Corsage Clairvoyance

This is one of those lovely pieces which has a special appeal. The Mentalist finds it intriguing because it uses a multiplicity of methods; those wishing to disect it with Occam's razor will find they are using a double-edged blade. The charming gift at the end of the routine generates a warm, fuzzy feeling.

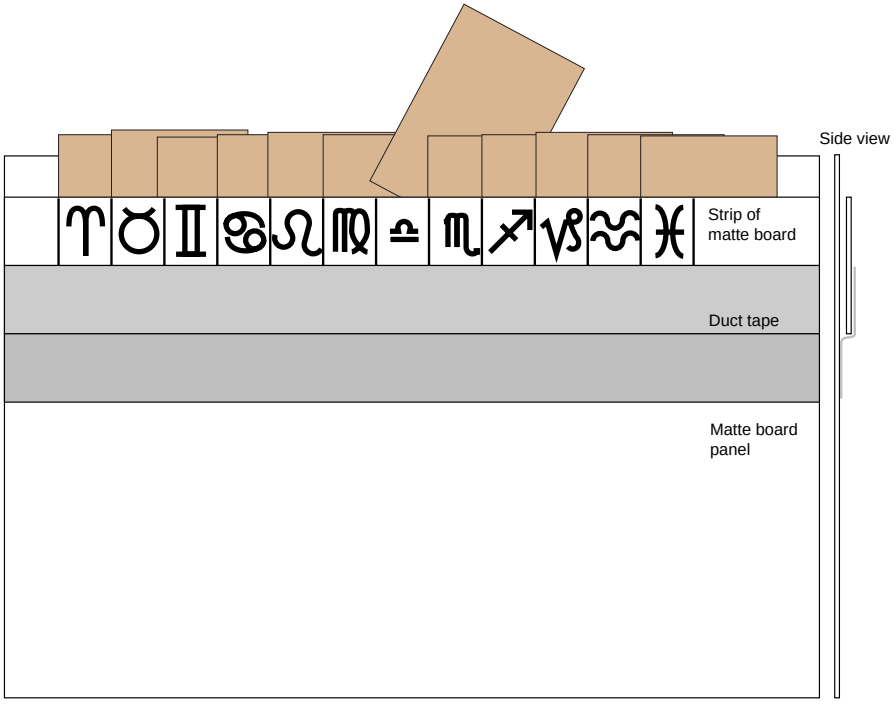
From the audience's viewpoint, you not only pull a random word from your participant's mind, but also predict her birthsign, her name, and favorite flower (never the common rose, however). The prediction of her sign, as well as her name, is written in ink on a card sealed in an envelope. That envelope is attached to a gift bag which contains a mini-corsage featuring her favorite flower.

The combination of methods leaves a trail which is impossible to backtrack.

Your first preparation is twelve gift cards. The gift cards and envelopes are free, at your local florist shop. It would be nice if you were to buy the flowers at the same store. For my lecture, I use silk flowers because they are eaiser to pack and travel with but for performances, I use real ones. On each card is inked the following verse, inserting a different one of the twelve signs of the Zodiac for each card:

The author said I'd surely meet
a Sagittarius, truly awesome;
a beauty known as _____
who favors just one blossom.

Note that the verse has a blank area (indicated by the underline) at the end of the third line for a person's name. A name you will learn during your preshow schmoozing. If the audience are at a social function at which name tags are worn, your task is simple. Otherwise, you must discretely inquire or contrive to overhear the information. Just prior to the performance, you take a few moments (using the same type of pen with which which you wrote the verses) to fill in the name on all twelve cards, seal them into envelopes, and arrange the envelopes in your index. My index is illustrated here. it fits against the inside of my top-opening aviator style case or in the top of a section of a briefcase



After you learn your participant's astrological sign, the proper card is easily located and removed to be matched with her favorite flower. Although it seems beyond belief *every possible choice* of flower is also indexed, as you will read later.

The way in which you learn her favorite flower and Zodiac sign is certain to delight your sneaky heart because it's done right under the collective noses of the audience.

First, as to the selection of the word; it is forced. You must make up a forcing book by modifying a hardbacked novel. It must have a dust jacket in good condition.

Find, near the center of the book, an odd-numbered page (on your left as you look at the open book) which has only short words and one long word. Let's use page 121 as an example. To prepare the book to force that page, trim about 1/8" from the edge of pages 122/123, 124/125, and (if the pages are particularly thin) 126/127. Using the Svengali, or short page, principle, you can riffle the book from back to front and ask the participant to say, "Stop." You vary your riffling speed so as to time your arrival at the short pages to match her response. You will feel the heavier sensation of the short pages flipping over as a blockand that's where you break the book for her to read.

Ask her to look at the top line of the page, find the longest word, and remember it. Once she has acknowledge the has the word in mind, close the book and hand it to her. During the entire riffling process, you avert your gaze, turning your head away to avoid any suspicion that you glimpsed at any words.

Immediately you peel the top sheet from a Post-It note pad and stick it to the front cover of the book she is holding. Hand her a fine-tip ballpoint pen and ask her to write that word down, as well as any other personal information which comes to mind. Although the audience will assume you're making a weak joke about the possibility of getting her phone number or something similar, your participant will interpret the comment differently. That's because the audience is unaware that the Post-It note is prepared as a questionairre, asking for not only the selected word but also the lady's Zodiac sign (or birthday and month) and a favored flower.

Remember I said "every possible choice of flower is indexed?" We only give her four or five possible choices. The text of the note is reproduced below.

Please print your word: _____

Your Birthday or Zodiac Sign _____

1/20-2/18 Aquarius	7/23-8/22 Leo
2/19-3/20 Pieces	8/23-9/22 Virgo
3/21-4/19 Aires	9/23-10/22 Libra
4/20-5/20 Taurus	10/23-11/22 Scorpio
5/21-6/20 Gemini	11/23-12/21 Saggittarius
6/21-7/22 Cancer	12/22-7/19 Capricorn

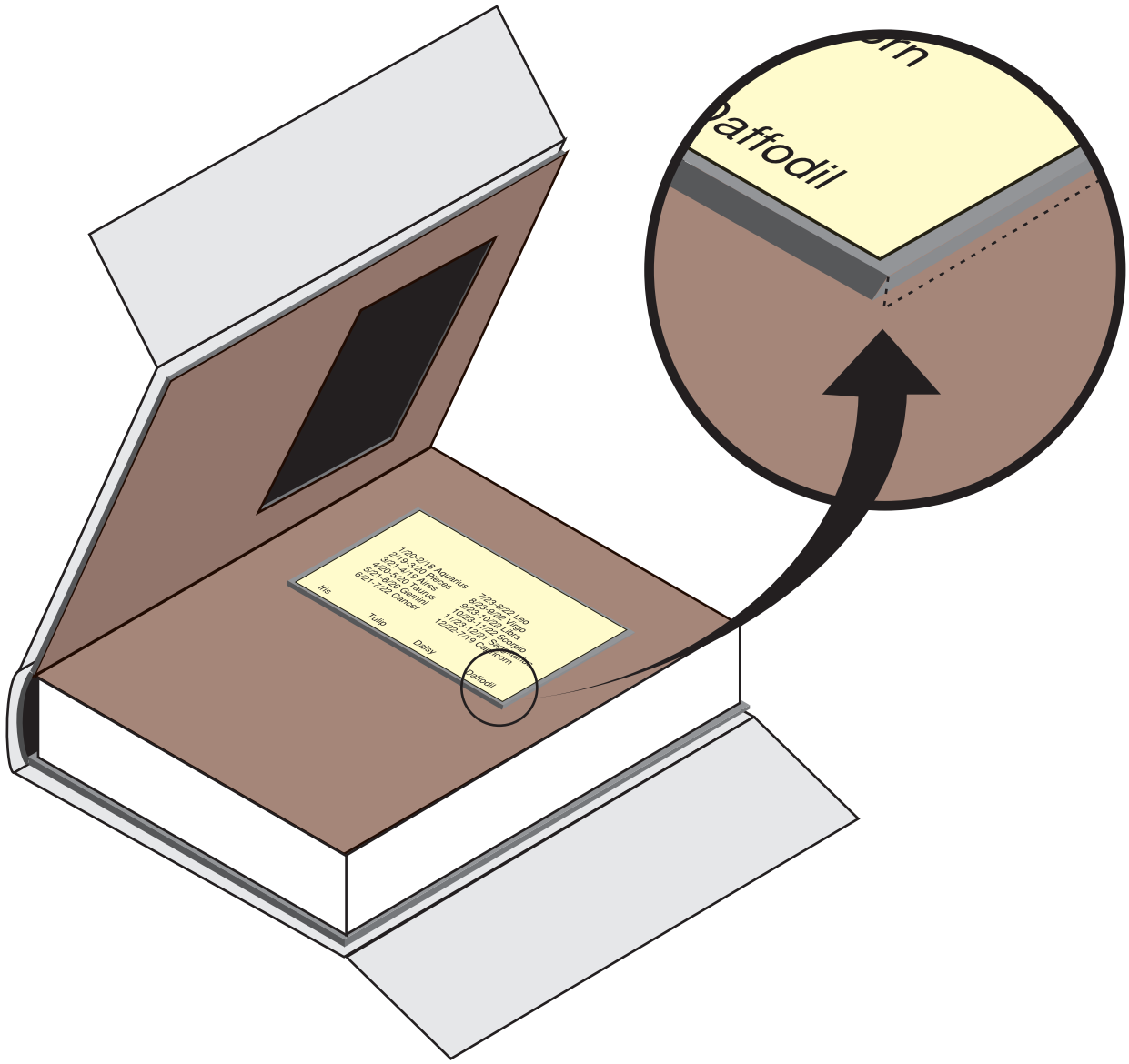
Circle the flower you favor:

Iris Tulip Daisy Daffodil

Please be aware that you should change the selection of flowers for her to check off as the seasonal choice of blossoms varies. Never, however, use a rose. The audience will assume it is a common choice and will not credit you with any particular foresight. It also helps to select flowers which are easily spelled and pronounced. I stick to daisy, daffodil, lily, lilac, daisy, etc.

You can handwrite the questionairre or you can attach the Post-It note to a sheet of paper and run it through a photocopy machine or your computer printer. In either event, the completed form is replaced atop the pad of Post-It notes, ready to be torn off and stuck to the cover of the book.

The book itself has been modified alà Al Koran to become an impression device. The accompanying illustration tells the story.



A panel is cut out of the cover of the book, just about the same size as the Post-It note you will use later. The cut out section is glued to the first page of the book, usually a heavyweight stock and often of a decorative color. If the cut on the side away from the binding is not at 90 degrees but at a slight angle (see illustration detail), when the cover of

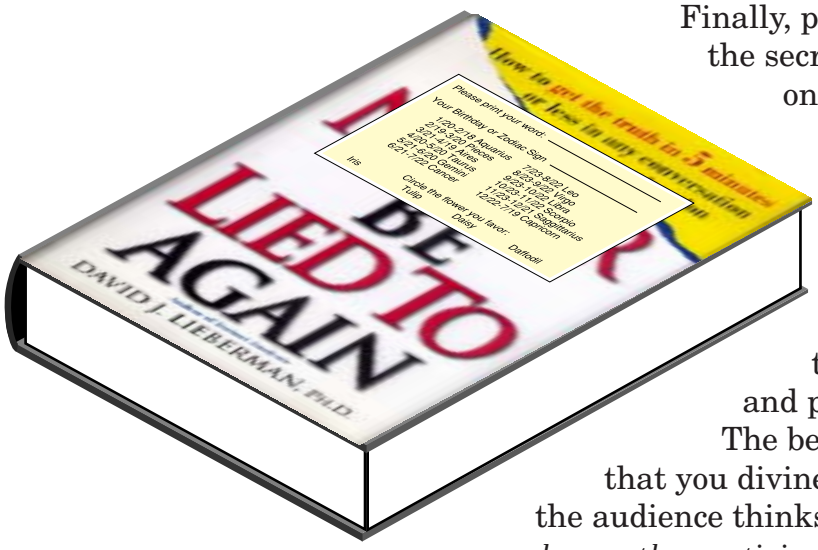
the book is opened, the panel remains locked in place. On the back of that heavyweight page to which the cut out panel is glued, write an "inscription from the author", something to the effect of:

"To Lee Earle, for whom I predict an encounter with a beauty whose name suggests a fragrant flower."

Of course, you'll insert your name in place of mine. Write the same inscription on the inside of the hard cover panel, too. That's the text you'll read as you're also sneak peeking at the copy of your participant's writing.

To keep the dust jacket in place, run a strip of sticky-on-both-sides tape down the right edge of the cover and stick the dust jacket in position, wrapping the jacket around the back cover and tucking it in as usual.

When it comes time for you to open the panel to view the carbon copy (as you pretend to read aloud the inscription), a little thumb pressure in the center of the cover releases the panel. Place a blank Post-It on the panel, with the flower choices written in the same position as they are on the Post-It you'll later stick to the cover of the book. When you open the book, look for the circled flower and read the Zodiac sign or birthdate. If you're not immediately conversant with which sign goes with which date, include the date equivalents on the Post-It note, in the same place as on your participant's copy, in case she chooses to circle the proper sign instead of writing it.



Finally, place a Post-It note on the cover over the secret panel, perfectly aligned with the one beneath the carbon paper. Look near any of the corners of the note for a spot on the dust cover you can easily recognize. During your routine, use this "landmark" to help you accurately but casually align the Post-It over the carbon paper and panel beneath.

The beautiful throw-off in this routine is that you divine the selected word (the only thing the audience thinks was written down) *before the book even leaves the participant's hands*. During the applause, take the book and begin to escort your helper from the stage. At the edge of the stage or platform you stop and mention that something has just come to mind. Open the book (to the secret panel) and read the inscription (learning the flower and the Zodiac sign or date). Close the book for a moment, re-engaging the flap with the hard cover, and reopen the book to the inscription. Hand the open book to your helper and ask if she has any idea what it means. She won't of course.

Walk back to where your case is, reach inside and remove the appropriate envelope from the index and, in a continuing movement, drop it into the gift bag containing the matching flower. Lift the gift bag containing the flower and card into view and ask the lady her name, birthsign, and which flower she favors.

Reach into the bag, remove the envelope containing the gift card, and hand it to your participant to open and read aloud. Before she begins, ask, "By the way, Diana (or whatever her name is - you state it aloud to reinforce it with your audience) what's your sign of the Zodiac?" If she gives a date, just say, "Let's see, that would make you a..." and pause long enough for someone in your audience to give you the answer. Then she is cued to read the card aloud. There will be a nice reaction to both her sign and her name.

Ask, indicating with your glance the Post-It note she still holds, "And what flower do you favor?" The glance and the odd, but still correct, grammar cues her to recall which flower she indicated on the Post-It. The audience will interpret that you're asking her for her favorite flower. When she replies, pull the blossom from the gift bag, present it to her with a courtly bow or kiss on the hand, and take your applause as you escort her from the platform.



Telephone Bill



Pre-show work is that staple of Mentalism in which a member of the audience is approached in advance of the performance and a situation is set up which will culminate in an on-stage miracle. Pre-show work has the advantage of maximizing impact and minimizing risk. After all, if you mess up your advance work with one helper, you can simply consider the failure as a dress rehearsal and select a second person with whom to do your setup.

At a recent banquet date at an exclusive Arizona resort, the audience was a medical practice group from Cincinnatti. I approached one of the doctors during the cocktail hour prior to the banquet and asked if he could give me a dollar bill for four quarters. As he reached into his wallet to extract the currency, I withdrew from my pocket a packet of manila coin envelopes. Before he could hand me the dollar bill, I gave him a felt tip pen and asked him to write across Washington's forehead any telephone number from his memory.

After folding the bill a couple of times with the phone number on the inside, he inserted the bill into one of the small envelopes and sealed the flap. I wrote my initials on the flap and he did likewise. He was instructed to retain the envelope until I asked for it while onstage.

In mid-performance, I asked him to bring the envelope to the stage and confirmed with him the fact that the bill was his and that he wrote a telephone number on it for positive identification. I further had him identify the initials on the sealed envelope as his. When I tore open the envelope, he took the still-folded bill and opened it to verify its identity.

He was asked to focus his attention on the bill's serial number which, letter by number, I pulled from his mind. As an afterthought, I even managed to extract the seven digit telephone number as well. For a finish, he dialed (in his imagination) that number and pictured the person who would pick up the telephone. The killer conclusion came when I not only told him the name of the person who answers the phone, but also supplied a description of her as well!

The number, by the way, was that of his office practice, in Cincinnatti! When he wrote it on the bill, it was about 7:30 p.m., Arizona time, which made it 9:30 p.m., Ohio time. Well after office hours.

The M.O. (Modus Operandi) is suprisingly simple. Prepare a stack of manila coin envelopes by sealing a folded dollar bill in one of them and placing your initials on the flap. Put this envelope on the bottom of the stack, flap side down. When you approach the participant pre-show hand him, from the top of the stack, an envelope in which to seal his bill. Instruct him to fold the bill (until it is the size of the one in your switch envelope). Once his envelope is sealed, take it from him and place it atop the stack in your hand and write your initials on the flap, duplicating the writing on the bottom switch envelope.

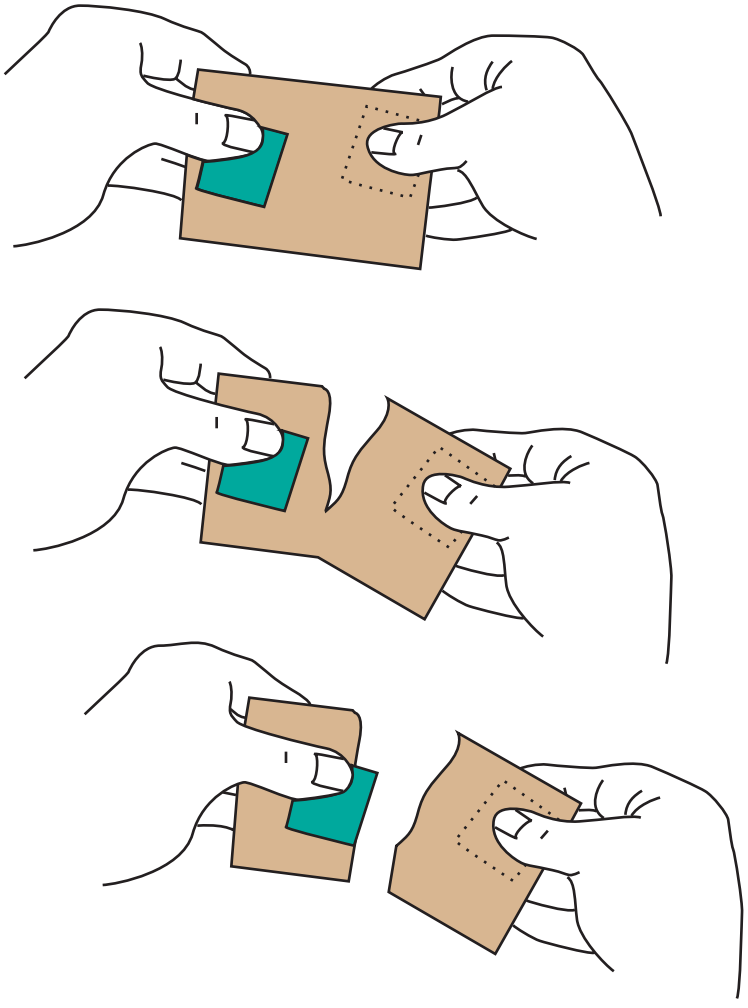
Ask him for the time. As he looks at his watch, you rotate your hand in order to look at your watch as well, giving the stack of envelopes a half-turn. When you return your hand to its normal position, an additional half-turn brings the switch envelope to the top. The simple turnover has been masked in the greater movement of wristwatch access. Write the time next to your initials.

Hand the stack to him (Horrors! Might he find the duplicate on the bottom? Only if your attitude has generated suspicion on his part. Be cool.) and have him initial the envelope as well. Take back your pen and the stack and have him retain "his" envelope.

Once you are safely away with the envelope containing his bill, open it, go to a telephone, and dial the telephone number. In this example, I had to look up the area code for Cincinnatti first. This is where you play Jim Rockford, private eye. When the person on the other end of the line answers, identify yourself as a participant in the convention (or whatever else will gain the trust and confidance of the other party) and get whatever information you can. I just engage in small talk after the person tells me my party isn't there: "Oh, that's right. He's attending some function in Arizona. Never mind. By the way, does he golf? I have a couple of gift packs of Top Flite golf balls I'd like to drop by..."

"No, he doesn't golf, but he loves tennis," might be the reply. Or, "That would be a perfect gift."

"Really," you continue pumping, "does he have a 'dream course' he's talked about playing one day?" Small talk. You can learn a lot in simple conversation.



I can't tell you exactly how to proceed here, because each situation is different. Use your head and think on your feet. It's what Mentalists are known for.

In this case his office answering service came on the line. I explained that I was entertaining the convention and asked the names of the people at the doctor's office who would answer the phone during business hours. The bonus info came after the answering service operator said she was a friend of the receptionist in the doctor's office. That's when I got the physical description.

During the show his stolen bill, refolded and finger palmed, is brought behind the envelope. The envelope is torn open right across the middle, taking the folded bill inside with the torn off half. The bill behind the half envelope stuck up in view (as if it were peeking out of the torn open

envelope) to be taken by the helper as if it came from the envelope. It appears that I never touch the bill.

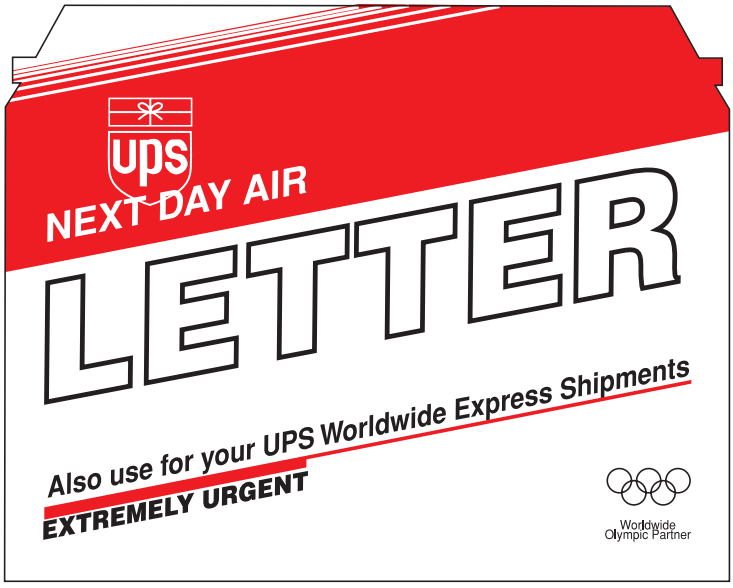
You may ask why use a bill in the switch envelope at all? There are some times and conditions when it may be advisable to do a billet switch with the bill after it has been removed from the envelope. On at least one occasion, a helpful participant on his way to the platform tore the envelope open and removed the bill! Plus, there's always the possibility that you won't have time to do the routine and you don't want to have stolen the guy's dollar. In the couple of cases where I didn't get around to it, I made some mention during my program of using 'invisible ink' so he won't be too surprised when he opens the bill later and there's nothing written on it.

Semper Paratus.

Performance tip:

If you have immediate internet access (my laptop Macintosh is always with me and most hotels which cater to business trade have speedy hookups) you can use any of the reverse phone number lookup services to get an address and then move on to Mapquest.com to get a description of his neighborhood (proximity to golf courses, parks, lakes, etc.).

The Prettelus Principle



For those who are overwhelmed with curiosity concerning the title, PRETTELUS is an anagram for "UPS Letter." The idea of using the UPS overnight envelope is a very practical idea. The envelope is a common item unlikely to arouse suspicion; it lends an air of urgency (only important papers receive this rather expensive treatment); and the envelopes are free (just stop by your local UPS facility).

The Prettelus principle is an updated collection of three uniquely different implementations of a tried and true chestnut that predates Annemann. Of late, Daryl Bem, Steve Shaw, Ted Lesley and others have developed their own versions. The Prettelus Principle takes up where they left off, providing the Mentalist with a utility device of limitless application.

The Prettelus Effect

Imagine being able to predict the future with 100% accuracy. Imagine being able to adjust the past to yield desirable results in the present. That and more is possible using the Prettelus Principle. This section describes three utility envelopes which provide almost unlimited versatility for the Mentalist. By using a sturdy, cardboard UPS Letter envelope, larger and bulkier items can be introduced, withheld, or exchanged. Taking the standard double envelope to new dimensions, the Prettelus envelopes are simple to use, require no justification or explanation, and are virtually unsuspect.

Prettelus Prime

This is the most versatile of the three variants I have designed. It is used when you want to hold out or switch a small item within a group of others. Obviously, the performer is limited to thin, lightweight, and flexible objects to use in conjunction with the envelopes. Photos, postcards, poster board bearing designs, alphabet cards, letters, greeting cards, and predictions sealed within standard envelopes all work well. The inherent stiffness of the envelope serves to conceal the double panel much better than a more flexible manila or paper envelope might.

Prettelus Prime has one minor drawback: You can't let anyone else handle the envelope until it is sealed. This is usually not a problem in most situations, since the UPS Letter envelope does not arouse suspicion. This inconvenience is more than made up by the fact that it is extremely simple to construct and very easy to use. It also has the advantage of

allowing you to wait until the last minute to load the contents to be switched in.

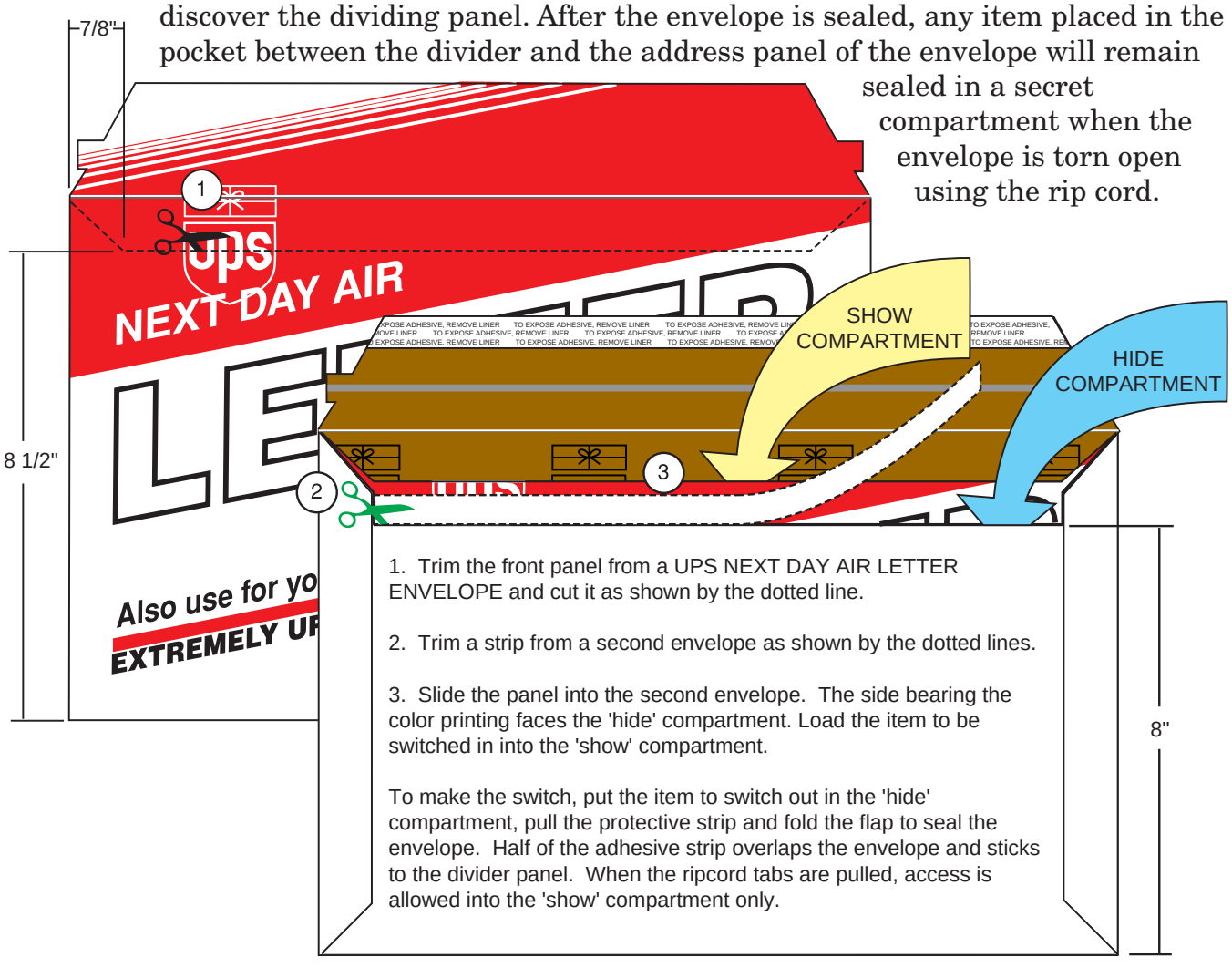
All you need are two UPS Letter envelopes, scissors, and glue.

Actually, I prefer an Exacto knife, a metal straight edge, and Scotch Super 77 spray adhesive however in a pinch, I've made Prettelus Prime using a sharp pocket knife and sticky-on-both-sides tape.

Trim about 1/16" from the bottom and both sides of the UPS Letter envelope, yielding two panels, the former front and back of the envelope. We'll use the front panel, the one with the flap. On the red & white side, mark a horizontal line exactly 8 1/2" up from the bottom. At each edge, draw a diagonal line from the point where the flap fold meets the edge to a point on the horizontal line about 7/8" in from the edge. Cut along the line you have drawn.

Cut the back panel of a second UPS Letter envelope from side to side, exactly 8" up from the bottom. The cut should extend from a point about 7/8" in from the edge of the envelope, just inside the sealed, side flaps of the envelope. Extend the cut toward the mouth of the envelope, along the edge of the sealed side flaps, and discard the piece you just cut out. The removal of this piece makes it possible for the sealing strip on the flap to adhere to *both the envelope back and the divider panel.*

Slide the divider panel in place with the red & white side facing the rear. Now you see why you cannot allow anyone else to place items in the envelope, because they will discover the dividing panel. After the envelope is sealed, any item placed in the pocket between the divider and the address panel of the envelope will remain sealed in a secret compartment when the envelope is torn open using the rip cord.



Whatever was previously loaded in the other pocket will apparently be the only item in the envelope. Now I'll tell you how to put this delightful device to use.

The Evil Hand

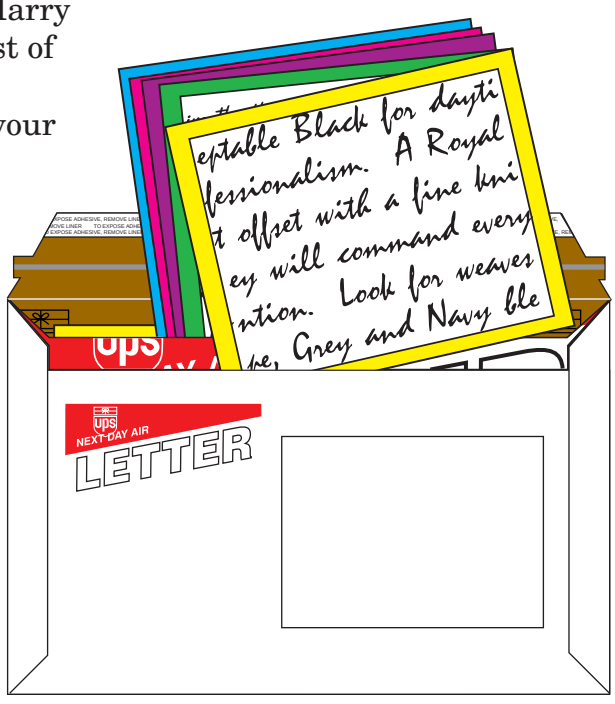
Obtain five samples of handwriting. No signatures, just body text. Each sample should be markedly different from the others, and none of them should appear obviously feminine. Several full-page samples of famous handwriting have been included in this publication for you to use. Print two copies of each sample and affix them to 8 1/2" x 11" panels of thin poster board. If you mount each pair of samples on a different color of poster board, it will make your work simpler later.



Divide the cards into two duplicate five-card sets. Using a large black felt marker print the name "Charles Manson" on the back of each card in one set. (You can use the names of other notorious persons as you wish - ie Jeffrey Dahmer, Tim McVeigh etc.) One of these cards goes in the 'show' compartment of each of five Prettelus Prime envelopes. Place the loaded envelopes in a known order (I use a rainbow order – red, yellow, green, blue, purple – of the poster panel colors) in your briefcase. This is sort of an envelope index.

Use the same large black felt marker to write the name of a different famous personality on the back of each of the second set of sample cards. Use names such as John Denver, Walter Cronkite, Isaac Asimov, Harry Anderson, etc. Place this set endways into the first of the five Pretellus envelopes.

In performance, pull the envelope containing your five handwriting panels from your briefcase. Remove the panels from within and replace the envelope in your briefcase. Display the five sample cards to your audience and remark that one of the people whose handwriting is shown doesn't belong with the others. Don't allow the audience to see the names on the backs of the panels.



Ask the audience to indicate, through their applause, which sample their intuition tells them is a stranger among the others. When the choice has been made, move that panel to the front of the stack and remark to your audience that you will save the revelation for later.

Reach into your briefcase and remove the indexed envelope which contains the "Charles Manson" version of the chosen panel (just look for the one containing the same color panel).

Turn the stack of panels around so that the selected panel is facing away from the audience. This automatically flashes the back of the bottom panel (and the name written thereon) as they go inside. Slightly fan the panels so you can easily direct the chosen panel (the one nearest you) into the 'hide' compartment and the others into the 'show' pocket.

Pull the protective strip and seal the envelope. Hand it to someone in your audience to hold. In many cases, I hand the unsealed envelope to the helper and walk away. Then, apparently thinking better of it, I return, pull the strip and seal the envelope, mumbling something about not wanting to tempt curiosity. Then it's handed back.

Later in your performance remind your audience that you began with a demonstration of their intuitive abilities. Ask the person holding the envelope to zip the envelope open and hand you the contents. Show each of the four non-selected panels and the name written on the back of each. Then turn the Charles Manson card around and compliment the audience on their intuitive skills for correctly identifying the 'ringer.' Following the applause, drop the five panels into the open Prettelus Prime envelope and replace the whole works in your briefcase. This works quite well as a lead in to a Q & A presentation based on handwriting analysis, known as *graphology*. (See 'SuperScript' - an earlier E-book which provides a perfect companion Question & Answer routine.)

Instead of handwriting, you can use doodles, mystic symbols, etc. If you are working for an association (bankers, for example) then write occupations on the backs of the panels. Things like "stock broker", "insurance executive", "investment counselor", etc. Where you would have written "Charles Manson" you instead write "career criminal" or "IRS agent". For a doctors' group, you might write "x-ray technician", "pharmacist", "registered nurse", etc., with "chiropractor" as the ringer. You may see some other humorous applications yourself. Five baby photos can be shown as early pictures of male movie stars except for the one chosen by the audience - a female as a grown-up. Or four of the become famous politicians or philanthropists while the fifth becomes Adolph Hitler or Ted Kaczynski (the postal Unibomber).

Bascom's Dark Memory

Bascom Jones once did a routine which was a little dark but very powerful using a different style of switch envelopes. It's perfect for Pretellus Prime. He showed five grainy, enlarged black and white photos "from his family photo album" and asked the audience to determine which of the scenes had something special about its 'aura'. At the end, he would explain that one had a very emotional significance - as a child his little brother died in one of those places. Then all five were turned around to show notations on the backs - "My backyard swing set", "Our swimming pool", "The family car", "My elementary school", and "Our favorite hiking trail". Of course one of them will have instead an enlarged photocopy of a newspaper headline attached: "Playground Accident Kills Child" or "Toddler Drowns in Family Pool" or "Car Crash Kills Infant" or "School Arson Kills Student" or "Fatal Bear Attack on Boy Scouts". Just find five appropriate headlines and then make snapshots to match the major details. Prepare them as explained for the handwriting samples above.

If you have room and cover in your briefcase, you can index the panels and use only one

Prettelus Prime envelope. Select the proper panel, slide it into the front pocket, and bring the envelope into view.

Headline Prediction Humor

A dummy prediction is typed on your letterhead and enclosed in a standard correspondence envelope. Write any four-digit number in the corner. Seal it within a 5" x 7" manila envelope which is addressed and mailed to your showtime participant. Arrange to meet him before the show and have him open the manila envelope and remove the correspondence envelope.

Your justification is that you mail so many of these (and by deduction, are an entertainer much in demand) that you privately identify each one with a serial number on the inner envelope. You want to ensure that you mailed the proper envelope. Ask to see the number and "verify" it by consulting a little notebook you pull from your pocket. Hand another 5" x 7" manila envelope to your helper to reseal the prediction.

Because this is a "first class" presentation, the manila envelope is sealed in an 8 1/2" x 11" catalog envelope, the kind with green diamonds on the edges denoting first class mail. After that is done (and not wanting to show favoritism in selecting a carrier), bring out the Prettelus Prime envelope and seal the catalog envelope in the rear compartment. A final, larger envelope (from Federal Express, for example) holds the whole works.

Obviously the Prettelus Prime envelope contains its own nesting set of envelopes which have the prediction you intend to reveal. Remember to place the same serial number on the correspondence envelope as on the one you mailed.

When it's time to open and reveal the prediction on stage, the ridiculous lengths to which you've gone to enclose the final paper is certain to get a good reaction. By the time you get to the final prediction, there is so much rubbish in the form of discarded envelopes that none will receive any attention. Recognize this gambit? It's the Bhudda Papers principle updated.

The key to making this presentation work is to approach it with an attitude of light humor. The audience will find themselves enjoying the clearly nonsensical overprotection of the sealed envelope.

& need your help. In many town
us Democrats are threatened by elec
airwaves with false charges and t
only beat back Rin assault with you
needs now — anything you can affo
on than 100 in a week. And share Ri
ends and neighbors. Copy it. Paste. Se
a people won't be misled if they get the

Republican does. I'm the Republican the Clinton / Gore White House fears. Clinton is already attacking me.

Other Republican candidates may resort to personal attacks and negative ads.

While I am very fortunate to have great support from friends like you, we must still raise more to stay on schedule and be able to execute our plan. So please

Eleanor Roosevelt and [illegible],
what I was wearing at the
time it was taken because my
clothes were unmentionably
unrecognizable to me. Then it dawned
on me I was looking at another
miracle of modern times! What a
high compliment the stylists and
photographers – even to be compared
with Mrs. Roosevelt. I will try
to be worthy of that.

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Did you sit by Kitty — ?
Did you suggest Lyn Aronne
are you going call me a boy from
the Wash post & then come from
the Journal + ask me what's why
don't you start with a woman's
point of View — The last
intimate touch I plan to give
up — There is much more


231

Teen Fatality in Freak Car Crash

Middleton, FL - An out of state teenage driver was killed in a single vehicle accident yesterday, on US 41 near West Grove.

The vehicle, a restored Chevrolet Corvette, rolled at least three times after the driver was struck with a rock which was propelled through his windshield after being run over by a semi-trailer truck.



Child Dies in Fall at County Fair

Midvale, KS - Authorities shut down the Ferris wheel ride at the county fair today following the second fatality in as many weeks.

Witnesses said that the victim apparently became frightened when the ride stopped for a prolonged period, with her gondola at the top of the wheel. The delay was due to a group of disabled students being



Bear Attack Kills Hiker, Injures 2

Yosimite, CA - U.S. Forest Service personnel recovered the body of a youth who was fatally mauled by a grizzly during a Boy Scout nature hike yesterday. The group of twelve boys and two scoutmasters rounded a curve in the trail and surprised the female grizzly and her two young cubs.

Lincoln Peters, one of the



Woman Killed in Horseback Incident

Sequoia, CA - A 22-year old tourist suffered fatal head and neck injuries yesterday after being thrown from her horse during a vacation nature trail ride.

Wilbur "Cookie" Harris, the head wrangler for Happy Trails Stables in Sequoia, said the horse was apparently spooked by a rattlesnake in the underbrush. Speaking of



River Drowning First this Summer

Muncie, IN - Sheriff's Posse divers were called in to help locate and recover the body of a 6-year old child who slipped under the water after her plastic float ring snagged on a partially submerged tree. Companions saw the child disappear beneath the surface near Welch's Crossing and several swam to the spot but were not

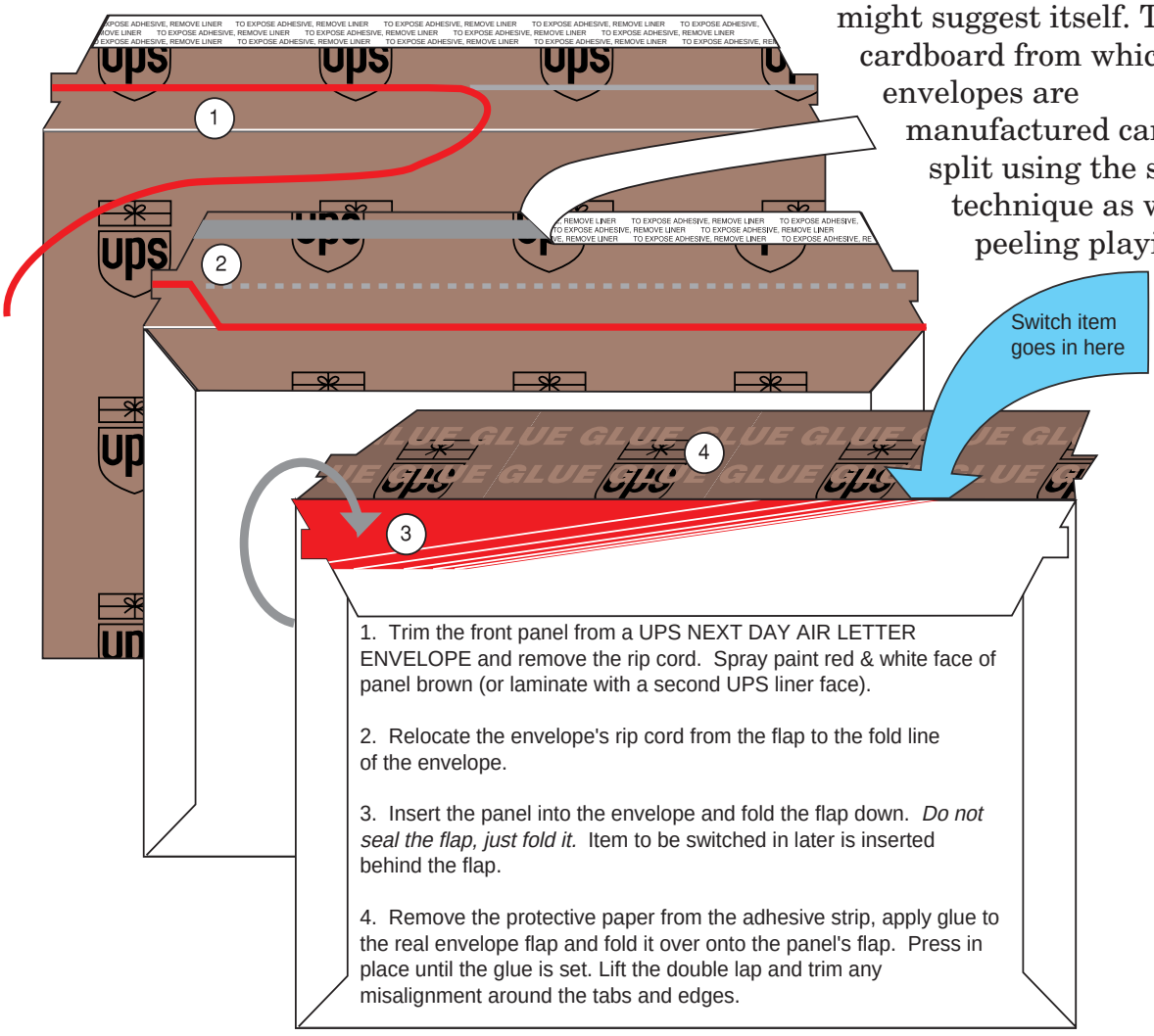
Prettelus Secundus

This version is intended for use as a prediction switch only because, due to the fact that it can be handled by your participants, the switch item is already sealed inside. It is somewhat more tedious to assemble but it gives you the comfort of knowing that its gaff is secure. It should be noted that this variant was inspired by an earlier development by Dr. Daryl Bem which used an end-opening Jiffy Padded Mailer. (See "Lee Earle's 1-2-3 Trilogy", an earlier E-Book.)

As before, Prettelus Secundus is made from two UPS Letter envelopes. Trim 1/16" from the sides and bottom to produce a nice front panel which fits nicely within another UPS Letter envelope. Because the panel is brown-with-UPS-logos on one side and red & white on the other, we have a problem: the front pocket will appear very suspicious when someone zips open the envelope and retrieves the switch item inside. One inside wall will be brown with logos, the other will be red & white!

You can cut, from a third UPS Letter envelope, the front panel only (no flap) and attach it with spray adhesive to the red & white face of the panel so you get brown-with-UPS-logo on both sides. This will make the envelope a bit thicker than usual but should not cause much of a problem.

Of course, if you are a recovering finger flinger with playing cards, a second method might suggest itself. The cardboard from which the envelopes are manufactured can be split using the same technique as when peeling playing



cards to make double facers, etc. Lay the panel to be split, brown side down so it stays flat, and peel the red & white layer up and away. There is somewhat of a knack to doing this and you may try three or four until you get the hang of it. Thus if you are either purist or masochistic, you can peel the brown lining from one panel and spray mount it to the panel you intend to insert in Prettelus Secundus. Alignment is tricky, but no more difficult than with playing cards. Or just cut a panel from a brown grocery bag to use. Just as long as you cover the red & white.

Once the panel is prepared to your satisfaction, remove the rip cord from the panel.

The main envelope itself must also be gaffed. Using the point of your Exacto knife, lift the rip cord from the back of the white tab and pull it (gently) away from the cardboard until it is only attached to the red tab. Make a shallow cut (not completely through the cardboard) from the spot where the rip cord is attached behind the red tab to the fold line of the flap. This cut will ensure that the cardboard flap is ripped open cleanly later. Apply a thin coat of white glue to the entire length of rip cord which is not attached to the red tab and lay the glued cord along the cut and then along the fold line of the flap. This step is extremely important. The rip cord must be securely glued in place and allowed to dry. If you have a problem with the fibrous rip cord not coming cleanly off the flap, I have a second solution for you: Use unwaxed dental floss. Just glue it down as previously described. Make sure it is firmly glued to the rear of the red tab.

Slide the dividing panel into the envelope and crease its flap down as if it were being sealed. Insert your showtime prediction, the one you want to be accessed when the Prettelus Secundus envelope is ripped open, into the 'show' pocket. Pull the protective paper from the adhesive strip on the envelope flap. Apply a coat of glue to the inside of the flap of the envelope (again, I prefer spray adhesive when I can get it) and then fold the envelope flap closed to seal it to the back of the panel flap. There will be some small misalignment which can be trimmed away after the glue is set. When you are at it, cut the white tab(s) completely flush with the edge of the double thick flap. This ensures that the envelope will be opened using the red tab.

When the red tab is pulled, the rip cord cuts a diagonal path up to the fold line and then across the top of the envelope, neatly opening Prettelus Secundus to the pocket containing your prediction.

This envelope lends itself perfectly to pre-show work. Send your dummy prediction several days ahead, by UPS Letter of course, and ask that the person receiving it meet you backstage for a walk-through of what will be done onstage. Because most people are apprehensive about working in front of an audience, this suggestion will be met with no suspicion and some relief. Tell your participant what you expect of him and when to open the envelope. Have him rip open his envelope to practice, and then offer your Prettelus Secundus to reseal the prediction for showtime. Remind him that you made no attempt to touch the prediction envelope and he should remember to tell the audience that you never got within handshake distance once he received the UPS Letter.

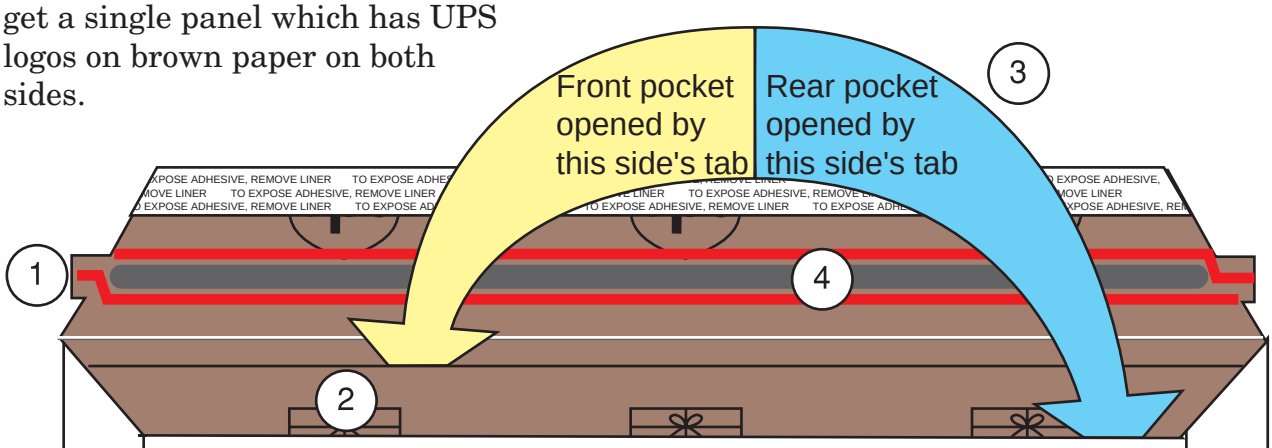
Prettelus Tertius

This is the variation to employ when you are predicting an either/or outcome such as a two party election, a sports contest, a baby's sex, etc. The sealed prediction within the UPS Letter envelope can be safely shipped ahead. When the time comes to reveal your prediction, depending upon which tab (red or white) you pull, a different pocket is accessed in the envelope! This one is diabolic.

To prepare, lay a UPS Letter envelope out flat and draw a line across the flap which is aligned with the *top* edge of each pull tab. Draw a second line level with the *bottom* edge of each pull tab. Using your Exacto knife, lightly cut along each of the lines, but not deeply enough to go through the cardboard - just score it slightly.

Pull the fiber rip cord completely free of the envelope. Using unwaxed dental floss, coat a length of it with glue, attach it to the white tab and angle it upwards to run along the upper line you drew. A second dental floss rip cord is coated with glue, attached to the red tab and angled down onto the line drawn between the bottom of the tabs.

Cut two more UPS Letter envelopes along both edges and the bottom to get a pair of panels 9 1/8" high. Glue them back to back (or split and glue as in Prettelus Secundus) to get a single panel which has UPS logos on brown paper on both sides.



1. Relocate the rip cord to align with the bottom edge of the pull tab. Glue a second rip cord (dental floss) in a similar position aligned with top edge of pull tab.

2. Make a double-sided panel from two other UPS Letter envelopes and insert it inside the envelope. Its top edge should be about 3/8" down from the fold.

3. Insert both two-way predictions into their respective compartments. One tab opens the rear compartment, other tab opens the front side.

4. Apply a strip of glue between the two rip cords, remove the paper strip protecting the adhesive, and fold the flap closed. Press flat with weights until dry.

Slip the double panel into the envelope and place your predictions on either side of the divider. Make a note as to which one is which.

Run a strip of glue *between the rip cords* across the width of the flap. Make sure the glue is as close to (without touching) the rip cords as you can manage. A hot glue gun is ideal for this purpose, laying down a uniform bead of glue which sets quickly. These are available at hardware and hobby stores for under $10.00. Pull the protective paper from the adhesive strip and fold the flap closed. Press the flap flat with a couple of books for weight and allow the glue to dry.

You are now ready to send the Prettelus Tertius envelope to your onstage participant.

If you have a good background in Mentalism, this application may bring to mind the Annemann envelope published in "Practical Mental Effects." This is a correspondence size envelope which has three compartments, each of which is accessed by cutting a different end or side of the envelope. You can use one of these in either side of Prettelus Tertius to end up with a choice from among six possibilities.

You now have in your hands and mind a device of almost limitless potential. If you develop any new ideas, uses, applications, etc. for The Prettelus Principle, drop a line or ring me up for a chat. I'd be delighted to hear how these concepts are being put to use by others and will be happy to pass along the latest tips.

Supermarket Surprise



The performer exhibits a large envelope which contains a prediction of an imaginary shopping trip. A participant is asked to take that imaginary tour through a supermarket, choosing the store, the aisle, the product, and the price of that product. The performer recaps all the decisions made, all from the imagination of the participant and all absolutely random.

When the performer removes the contents of the envelope he reveals the product prediction - designated in UPC barcode (obviously a gag, and a "groaner" at that!). But when the barcode card is turned over, the EXACT PRICE freely chosen by the spectator is seen inked in large 4" numbers!

The UPC barcode is one of thousands of similar codes found on products today. (If you want some fun, go to a grocery store and ask them to scan it; you'll be delighted with the computer's revelation!) The barcode evokes a laugh when revealed but allows you the opportunity to do the dirty work on the price prediction side. You don't write the price, you erase it with your thumbs!

From your local office supply store, obtain an 8 1/2 x 11 inch dry erase panel. This has a specially coated white surface and comes with a dry erase pen - one which writes like an ordinary marker but whose ink can be wiped cleanly off of the white surface. The exact size of the panel isn't important, but the thinner the panel the better. You may also be able to find a self-adhesive dry erase surface which can be attached to a foamcore panel or section of poster board.

Print the UPC barcode artwork and mount it on the non-dry erase side of your panel. Print the page with the three '8's onto card or cover stock and cut along the dotted lines to make a stencil. Place the stencil over the center of the dry erase surface and trace all the shapes, filling in to make solid number segments.

As the audience is reacting to the gag, your thumbs secretly rub off the unused segments of the three digits so they will match the price of the imaginary item. If your performing conditions permit, you can cut a large opening in the back of the envelope to make it possible to erase segments before the card is withdrawn.

The presentation goes something like this...

Speaking to a participant in your audience, you say "You are going on an imaginary trip - to the supermarket. Which store would that be?"

The particpant replies, "Ralph's." (Or Piggly Wiggly, or Fry's or Kroger, etc.)

Continuing, the performer instructs, "Visualize yourself entering the front door of the market. Proceed until you find an aisle that appears interesting. Have you found one yet? Which aisle is it?"

"Aisle number four," answers the helper.

"Walk down that imaginary aisle," continues the Mentalist, "and see in your mind's eye

the thousands of items on display. Stop anywhere along that aisle you like. Reach out your hand and remove a product from that imaginary shelf. Which item did you take?"

The participant replies, "Maxwell House Coffee."

"It's time to see yourself taking it to the checkout line," reminds the performer, 'Go the the 'Ten items or less' register to save some time. Imagine the store clerk passing your purchase over the laser scanner in the cash register counter. Now look at the digital display on the register. What price is shown?"

"Two dollars and fifty-nine cents," informs your helper.

With a bit of an exaggerated, prideful manner, the performer continues, "Do you think it is possible for me to have known in advance the product, much less the price you would imagine paying for that item? I call your attention to this envelope which has been in your view all this time. On a card in this package I have predicted, in large and easy to read notation, that very same product."

He withdraws the card with the UPC symbol facing the audience and boasts, "There you have it, Maxwell House Coffee at $2.59." At the same time, he begins thumbing the unused segments from the price display on the back of the card.

"Does anyone have a large laser scanner?", asks the Mentalist. Then he 'notices' the card and rotates it but still keeping the UPC side toward the audience, saying, "Excuse me, it's upside down! (Turning the card provides cover to erase any additional segments from the price notation.) Continuing, the performer says, "Well, you'll have to take my word on the product code, but what was that price again? $2.59?"

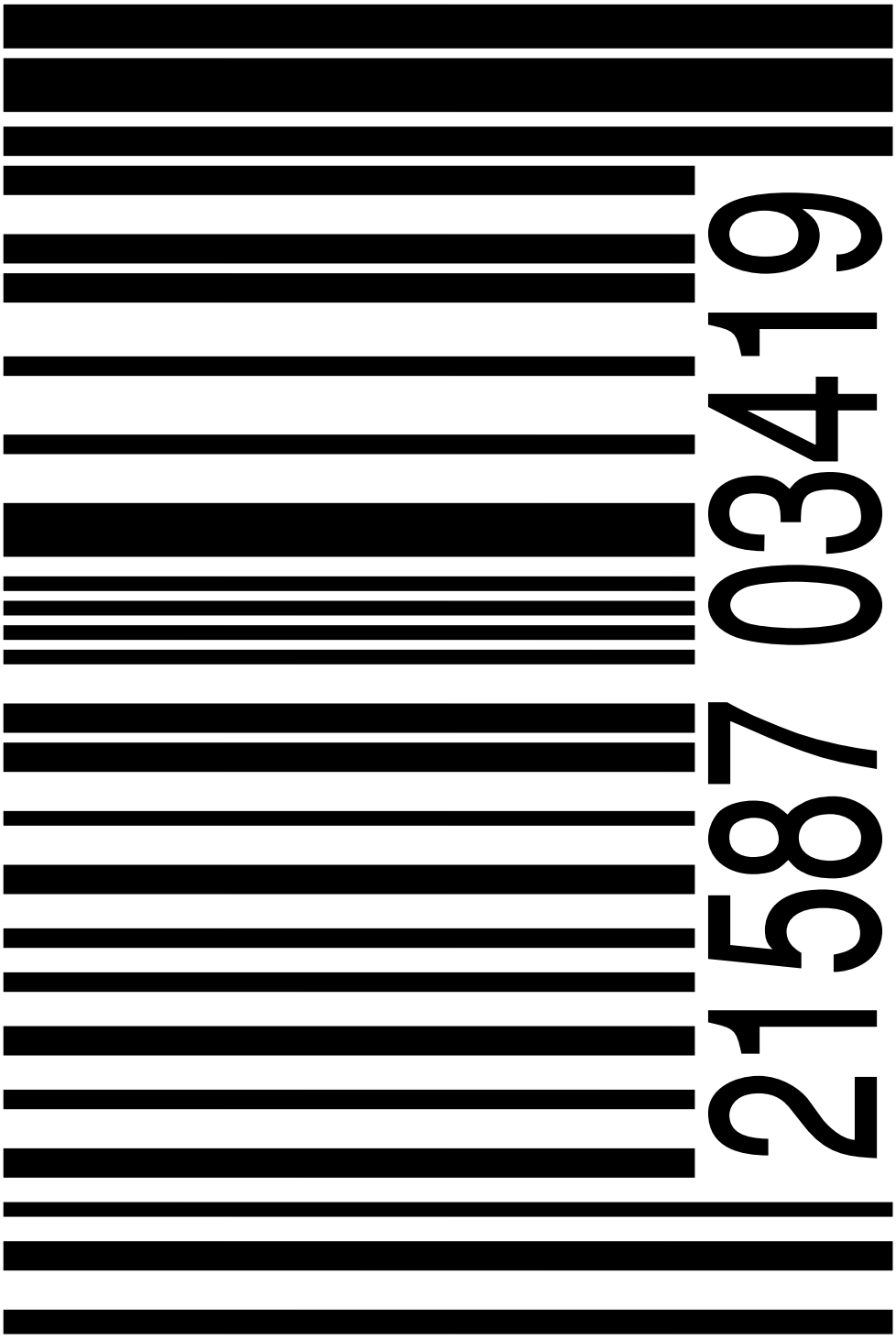
The card is turned around to show the correct price.

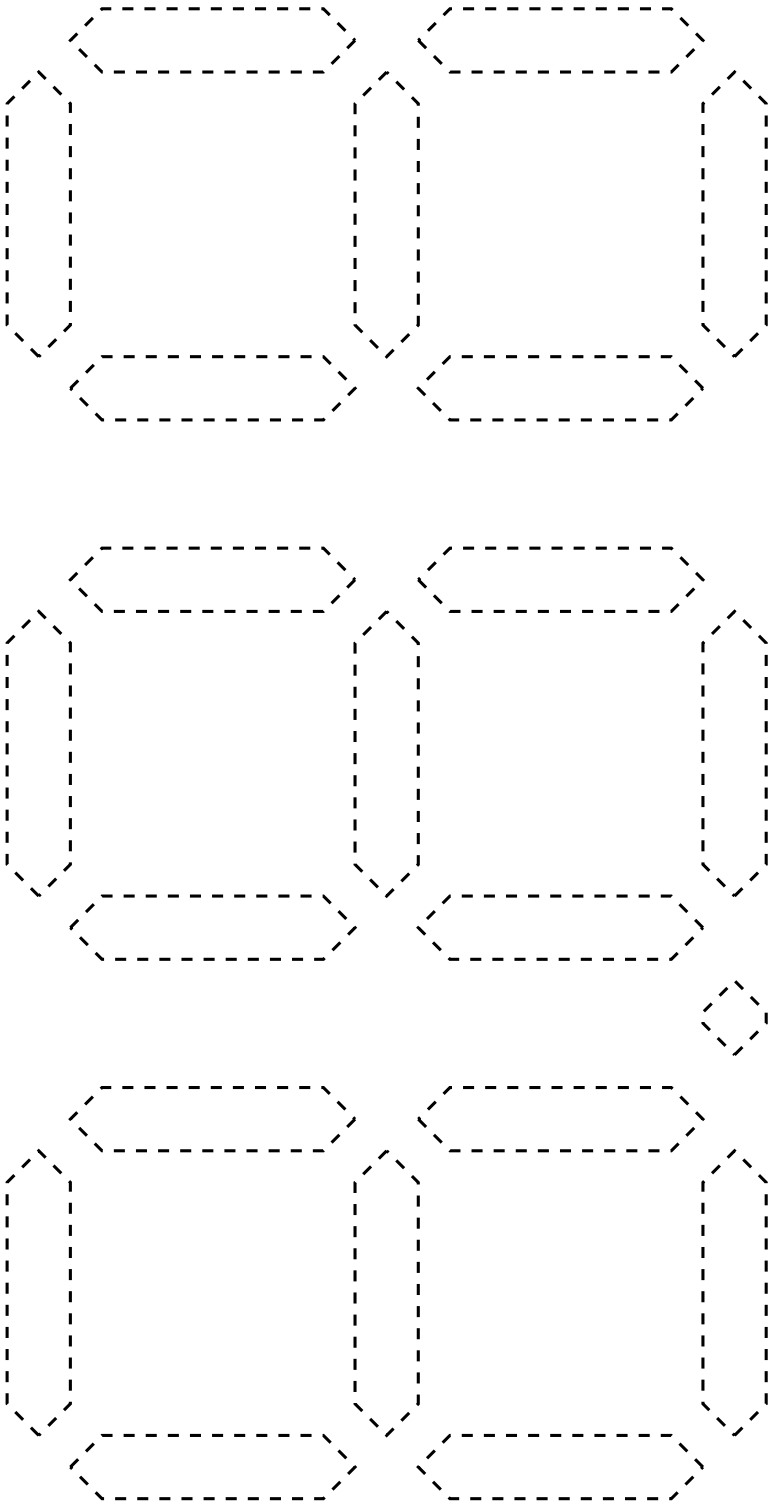
Avoid any scraping contact between the erasable surface and the interior of the envelope; some of the ink may be inadvertently removed when the card is withdrawn from the envelope. Never clean the dry-erase surface with anything other than a soft cloth or your fingers. If the ink is difficult to remove after being on the surface for several hours, just scribble some fresh ink on the surface and then wipe. The solvent in the fresh ink will allow you to easily remove the older ink.

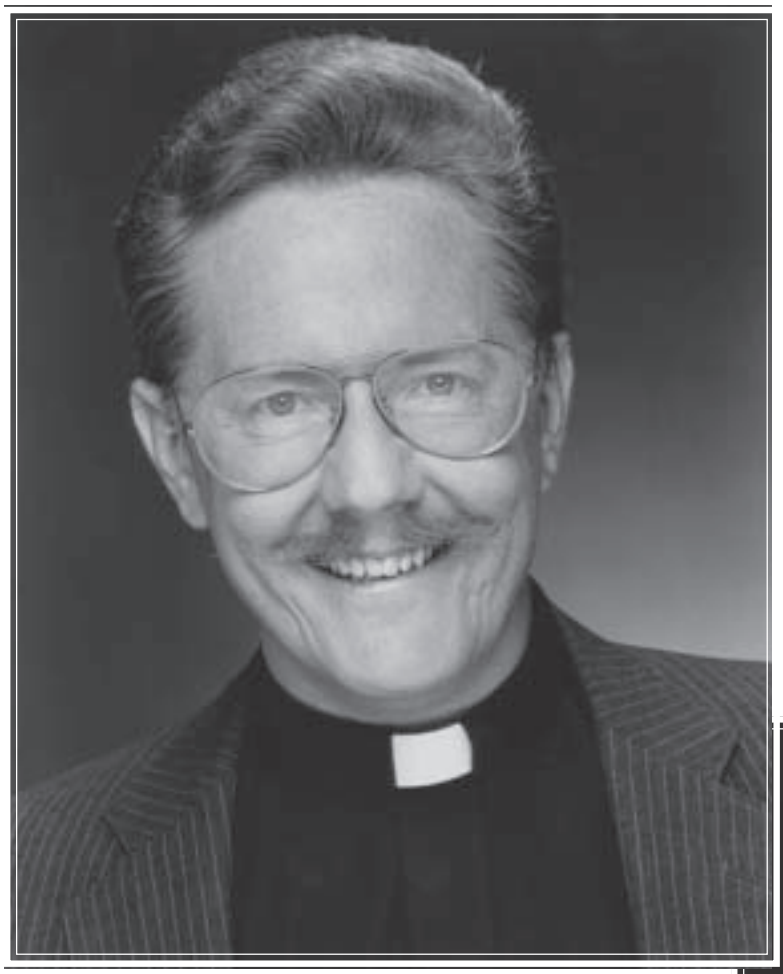
The ink is most easily erased if it is fresh, no more than an hour or two on the surface.

Below is an illustration of the all ten digits and how they all may be formed from the same set of segments.




21587 03419





During the years when I was doing a great many readings, it came to my attention that one of the local municipalities was aggressively prosecuting palm readers under that city's bunko ordinances. They were very careful, however, not to annoy anyone who was in the practice of religion.

That's when I obtained an ordination from the Universal Life Church (which is a legitimate entity, just ask the Internal Revenue Service) in order to avoid difficulties.



The romantic approach was one which paid large dividends in doing readings. I had come to the conclusion that I was of sufficient age to be mildly flirtatious without giving offense, so for the women whose palms I read, I began kissing their hands in a courtly manner at the conclusion of their reading.

Business began to boom and I'm still kissing hands to this day.



Edited by: Lee Earle

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SYZYGY
2901 N. 55th Avenue
Phoenix, AZ 85031-33

Telephone:
602 / 247-7323 voice
602 / 247-4665 fax & data

E-Mail:
LeeE7@aol.com

World Wide Web
http://www.Lee-Earle.com

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Lee Earle

Out Of SYZYGY

"Each of us can recall an instant which is frozen in time," reminds the ... "Those moments are memories which are anchored t... ficant event - the birth of a baby, the tragedy of ...ash, or that 70th home run. When reminded ...entous events we will always remember where we w... at we were doing at the time."

Turning to ... persons sitting next to him at the table, the performer ... then trivialize one of your deeply rooted ...e. Imagine some important ev... elf experiencing it. Now ... Please re... ame."

...d spins ...ee the hands ...table, he asks, ...ble. No ...n the crown ...s the watch to ...wn several turns, ...o the time selected ...re being ...ndomly set, ...f paper, folds it, and ...er the table toward ...Take the folded paper ...he, carefully placing it in my hand. ...folded paper for the moment."

The performa... /s, "Sharon, pl... note the time of y...r future memor... image you've created." She gives a... imaginary event.

"And at what time will this occu... sixteen," Sharon replies.

"Please open the paper," the per... "and read aloud what is written." I... remarkable, future event occurring at about a quarter past seven!"

To force the time for this routine (how else?) you require a generic woman's wristwatch – one with a medium sized, round dial and a strap (rather than an expansion band or bracelet). In advance of the routine you must spot a woman wearing a similar watch who will be your first helper. After you show how to set the

A collection of Lee Earle's contributions to Mentalism's leading periodical

Contents

123 Foreword
124 Taking Stock (was: Clip Sheet)
131 Puzzling Perception
133 Digital Kicker
136 Go Weigh
137 Poor Man's Room Service
138 Future's Window
139 Aura-Matic
140 Mentalism Goes Postal
144 Duplicitous Business
146 Korano Blanco
147 Brain Book
149 L.E.X.I.Con Revisited
152 Opus Conversam
154 The X-Cards
156 Keys Royale
161 Topologo

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Foreword

It's often been said that the way to hide a great routine is to publish it in a periodical. According to that advice, the sixteen performance pieces in this book have been well and truly hidden - all were contributed over the years, under my own name, to the publication *SYZYGY - The Journal of Contemporary Mentalism*.

For those routines which remained in my personal repertoire the changes from the original writeups occurred naturally, evolving and growing as any routine does when performed regularly. After deciding to assemble that collection of material into one book, I revisited some of the original presentations and did some editorial tweaking.

One of the most noticable adjustments was the addition of color to the TopoLogo routine. Now the array of corporate logos simply jumps from the page and it's yours to use - just run as many copies as you like on your color inkjet printer.

Additionally, many of the illustrations are now color enhanced as well.

One routine was rewritten entirely – *Clip Sheet*, now retitled *Taking Stock*. It's updated and super topical, with a couple of laugh-producing bits of business written in to put a lighter touch in your performances.

Keys Royale is the routine which changed the most, beginning with a great idea and developing into solid selection which is still one of my 'go to' presentations.

Mentalism Goes Postal is a routine which was first considered as a commercial release, it's that good. It may still be marketed as a stand-alone presentation one day.

I know you'll get as big a kick out of performing these routines as I have.



Lee Earle
Phoenix - July, 2002

P.S. Might as well recycle another old idea...



Taking Stock (was: Clip Sheet)

The original concept as written for SYZYGY ages ago has been updated with a new premise, a very topical routine and, thanks to a telephone conversation with Larry Becker, a clever title too! Full size copies of the five stock certificates are included following the routine.



"Today's headlines are full of financial scandals and corporate bankruptcies," begins the Mentalist. "Stock certificates which were once worth thousands are now going for pennies. It would take a psychic to know when to buy and sell these days. Someone like Martha Stewart."

"One of my hobbies," continues the performer, "is collecting old stock certificates. What once represented the capital to keep our economy humming is now, basically, wallpaper. Worldcom comes to mind."

Bringing a small folio of the sort used to hold important documents into view, the mindreader opens it and withdraws several colorful replicas of stock certificates, saying, "The real thing, even if worthless as an investment, has value for collecters. So for this little demonstration, we'll use copies. Here's one for Atlantic Richfield, and another for Wisconsin Edison. This one, for the Clear Fork Oil Company was a winner in its day."

Then the Mentalist pulls a handful of paper shreds from the folder, shrugs, and says, "Enron, of course," and tosses it into the trash. Going ahead, he removes copies of certificates from Pan American World Airways and United Aircraft and remarks, "At one time, all of these companies were up and all were down. The million dollar question is one of timing, which is more a factor of public attitude than of value. Let's test that premise."

Handing a nearby participant the folio and five certificates, the performer instructs, "Mr. Auditor, you have been examining the accounts, market reports, and balance sheets of these companies and have decided that one of them is going bankrupt. It's your choice - just write "BANKRUPT" on the face of the stock, then fold it several times so no one can identify it. While you're at it, use a paper clip to hold it closed." A box of paper clips is handed to the participant.

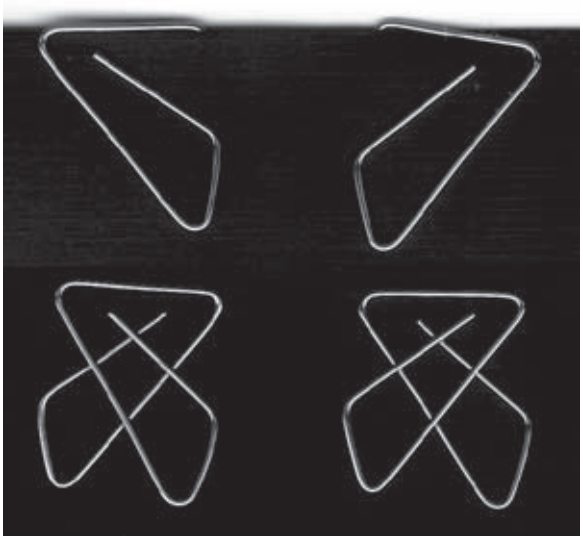
When the packet is clipped, the helper is instructed to drop it into one end of the folio and to fold and clip the remaining stocks, dropping them into the folio as well but separated from the 'bankrupt' stock at the other end of the folder.

"Now," begins the Mentalist, "you are the only one who has any idea as to which investment is about to turn belly up. One by one, you'll reach into the folio and bring out a folded stock certificate. You can bring out one of the 'safe' stocks or you can display the 'Ken Lay' special, as you wish. When you are showing one, it's important for you to think, to yourself, either a positive thought, such as 'This is a great investment' or, for the

'bankrupt' stock, 'Stay away from this turkey; you'll get gobbled up'. It will be up to the rest of us to determine, from your nonverbal cues, which is the investment to avoid. Be sure to put on your best 'poker face' though."

One by one the folded and clipped stocks are held up by the participant. The Mentalist has no problem 'reading his body language' when the 'bankrupt' stock is offered!

While straightening out my desk one day (take note: this is a rare occurrence!), I sorted records, receipts, invoices and the like into separate piles, clipping the papers in each pile with those jumbo two-winged clips which are correctly called paper *clamps*.



When I was sliding one of the clamps onto a stack of papers, a burr on the clamp scratched at the upper sheet in the stack. Not wanting to discard a perfectly useful paper clamp, I unbent both legs and reversed their positions, which put the annoying burr on the outside of the clip, away from contact with the papers. Sort of like uncrossing your legs and recrossing them the other way.

Only after I slipped the clamp onto the papers did I discover this interesting anomaly. The re-bent clamp, when clipped to the papers, was a *mirror image* of its twins from the same box, providing a visual clue which can be seen from across a room!

Since the paper clamp is the key, it's important that your audience already be comfrotable with them. Find ways to use the clamps earlier in your show so they are no longer remarkable. One of the best ways is if some of your prior props, papers, etc., have been clipped with them. Remove the clips and place them in your pocket.

Obviously, the first clip you supply to your participant to put on the folded 'bankrupt' stock certificate, is the re-bent one. I wouldn't recommend getting too clever, though. For example, if the packet of stock certificates is held together with a single clamp when you show them, pull it off and place it in your pocket, but in the little small section intended for coins or matchbooks sewn into coat and trouser pockets. Later, when the 'bankrupt' stock is folded, you 'remember' the clamp in your pocket and hand it to your helper.

An alternative is to have 5 or 6 re-bent clamps on top of all the others in the box. After your helper selects one of them for the first 'bankrupt' stock, helpfully dump the contents into your open hand. This puts the re-bent clamps at the bottom of the pile so the remanining clamps taken will all be the normal ones.

If your performance allows for a little humor, try this: Link all the paper clamps together into one long chain, with a re-bent clap at each end and place the chain in the paper clamp box. Because you're standing some distance away, when it's time to offer a clip, dump the contents into your hand and trap one of the end clips under your thumb. Then toss the handful of clamps toward your participant. He'll duck, expecting a shower of paper clamps and you can look pleased with your boyish humor. Naturally, the first clip he'll take is the one on the end.

Final line: "The last time I spoke with my stockbroker he asked, 'Do you want fries with that?' "

CERTIFICATE FOR LESS THAN 100 SHARES

NUMBER

F097570



SHARES

CERTIFICATE FOR LESS THAN 100 SHARES

CAPITAL STOCK

CAPITAL STOCK

PAN AMERICAN WORLD AIRWAYS, INC.

INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.

THIS CERTIFICATE IS TRANSFERABLE IN THE CITY OF NEW YORK OR IN SAN FRANCISCO, CAL.

This Certifies that

is the owner of

SEE REVERSE FOR CERTAIN DEFINITIONS

FULLY PAID AND NON-ASSESSABLE SHARES OF THE CAPITAL STOCK OF

Pan American World Airways, Inc. transferable in person or by duly authorized attorney upon surrender of this Certificate properly endorsed. This Certificate is issued subject to all the terms of the Corporation's Certificate of Incorporation as amended and By-Laws as amended, to which reference is hereby made with the same effect as if they were herein set forth in full and to all the provisions of which the holder hereof by acceptance of this Certificate assents. This Certificate is not valid until countersigned by the Transfer Agent and registered by the Registrar.

CERTIFICATE OF STOCK

Witness the seal of the Corporation and the signatories of its duly authorized officers.

Dated SEP 19 1967

SECRETARY

CHAIRMAN OF THE BOARD

REGISTERED: WELLS FARGO BANK, SAN FRANCISCO

REGISTRAR

BY

AUTHORIZED OFFICER

COUNTERSIGNED: CROCKER-CITIZENS NATIONAL BANK, SAN FRANCISCO

TRANSFER AGENT

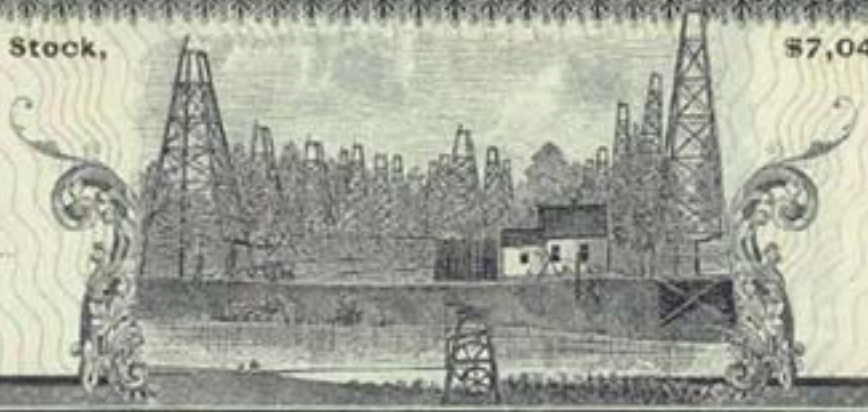
AUTHORIZED OFFICER

11 12 13 14 15 16 17 18 19 00

INCORPORATED UNDER THE LAWS OF THE STATE OF OHIO.

Capital Stock, $7,040.00.

NUMBER 119



SHARES 1,000

The Clear Fork Oil Company,

CADIZ, OHIO.

This Certifies that E. F. Hutton & Co. is the owner of

One Thousand Shares of the Capital Stock of

The Clear Fork Oil Company,

transferable only on the books of the Corporation by the holder hereof in person or by Attorney upon surrender of this Certificate properly endorsed.

In Witness Whereof, the said Corporation has caused this Certificate to be signed by its duly authorized officers and to be sealed with the Seal of the Corporation at Cadiz, Ohio, this ____ day of ____ A.D. 19__

Secretary. President.

SHARES $10 EACH

CERTIFICATE FOR LESS THAN 100 SHARES

CERTIFICATE FOR LESS THAN 100 SHARES

Number 6



Shares 10

INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.

THE WISCONSIN EDISON COMPANY,

INCORPORATED.

PREFERRED STOCK $10,000,000, DIVIDED INTO 100,000 SHARES OF THE PAR VALUE OF $100 EACH.
COMMON STOCK 200,000 SHARES WITHOUT PAR VALUE.

This Certifies that James D. Mortimer

is the owner of ten shares of the

COMMON stock of The Wisconsin Edison Company, Incorporated, full paid and non-assessable, transferable on the books of the Company by the holder in person or by attorney upon surrender of this certificate duly endorsed. The holders of the preferred stock are entitled to cumulative dividends thereon at the rate of Six dollars ($6) per share for and in each and every fiscal year of the life of the corporation and no more payable out of any and all surplus or net profits, quarterly, half yearly or yearly as may be from time to time declared by the Board of Directors before any dividends shall be declared, set apart for or paid upon the common stock. The preferred stock shall not participate in any other or additional earnings or profits of the corporation. In the event of the dissolution or liquidation of the corporation or in the event of its voluntary or involuntary (or in the event of the voluntary or involuntary) liquidation, winding up or dissolution of its capital shares of any class, the holders of the preferred stock shall be entitled to receive out of the assets of the corporation available for distribution among its shareholders, before any distribution of assets shall be made to the holders of the common stock, the amount paid up thereon per share and the amount of all unpaid accrued dividends thereon to the date fixed for such payment, plus a premium of Fifteen dollars ($15) per share and the amount of all unpaid accrued dividends thereon to the date fixed for such payment to the holders of the preferred stock, the remaining assets of the corporation available for distribution among its shareholders shall be divided among and paid to the holders of the common stock according to their respective shares. After preferential dividends amounting to six per cent per annum upon the preferred stock, the Board of Directors may declare and pay dividends on the common stock out of any surplus or net profits legally available therefor, but in no year shall dividends be paid on the common stock in excess of Six per cent per annum upon the preferred stock, except that in any year in which dividends in excess of six per cent per annum shall be paid on the common stock, the holders of the preferred stock shall participate ratably with the holders of the common stock in such excess dividends. The whole or any part of the preferred stock may be redeemed at the option of the Board of Directors upon sixty (60) days notice by mail to the holders of record of such shares of preferred stock at One hundred and fifteen dollars ($115) in cash, and in addition thereto all unpaid dividends. The preferred stockholders shall not be entitled to subscribe for purchase or receive any part of any new or additional issue of stock or of any issue of bonds or debentures convertible into stock. This certificate is not valid until countersigned by the Transfer Agent and registered by the Registrar.

In Witness Whereof, the said Company has caused this certificate to be signed by its Vice President and its Treasurer or its Assistant Treasurer, and its corporate seal to be hereunto affixed, this _____ day of _____ 19__

AUG 9 - 1913

Vice-President.

REGISTERED: THE EQUITABLE TRUST COMPANY OF NEW YORK, REGISTRAR.
By _____

_____ Asst TREASURER.

_____ PRESIDENT.

COUNTERSIGNED: THE WISCONSIN EDISON COMPANY, INCORPORATED
By _____

TRANSFER AGENT.

TENS UNITS

1 1
2 2
3 3
4 4
5 5
6 6
7 7
8 8
9 9
0 0

100 SHARES

M25086



100

$3.00 CUMULATIVE CONVERTIBLE PREFERENCE STOCK
(CONVERTIBLE INTO COMMON STOCK; SUBORDINATE AS TO DIVIDENDS AND ASSETS TO PREFERRED STOCK)

$3.00 CUMULATIVE CONVERTIBLE PREFERENCE STOCK
(CONVERTIBLE INTO COMMON STOCK; SUBORDINATE AS TO DIVIDENDS AND ASSETS TO PREFERRED STOCK)

THE ATLANTIC RICHFIELD COMPANY

INCORPORATED IN 1870 UNDER THE LAWS OF THE COMMONWEALTH OF PENNSYLVANIA.

THIS CERTIFICATE IS TRANSFERABLE IN THE CITY OF NEW YORK OR IN LOS ANGELES, CAL.

THIS CERTIFICATE IS TRANSFERABLE IN THE CITY OF NEW YORK OR IN LOS ANGELES, CAL.

This Certifies that NEUBERGER & BERMAN

SEE BACK OF CERTIFICATE FOR KEY TO ABBREVIATIONS

is the owner of ONE HUNDRED

FULLY PAID AND NON-ASSESSABLE SHARES, OF THE PAR VALUE OF $1 EACH, OF THE $3.00 CUMULATIVE CONVERTIBLE PREFERENCE STOCK OF THE ATLANTIC REFINING COMPANY.

transferable on the books of the Corporation in person or by duly authorized attorney upon surrender of this certificate properly endorsed. This certificate and the shares represented hereby are issued and shall be held subject to all of the provisions of the Articles of Incorporation, as amended, of the Corporation, to all of which the holder by acceptance hereof assents. This certificate is not valid until countersigned by the Transfer Agent and registered by the Registrar.

Witness the facsimile seal of the Corporation and the facsimile signatures of its duly authorized officers.

Dated: APR 18 1968

REGISTERED: MORGAN GUARANTY TRUST COMPANY OF NEW YORK
BY
AUTHORIZED OFFICER

P. E. Cuadey
TREASURER.

Robt O. Anderson
CHAIRMAN OF THE BOARD.

COUNTERSIGNED:
THE CHASE MANHATTAN BANK
(NATIONAL ASSOCIATION)
TRANSFER AGENT.
BY
AUTHORIZED SIGNATURE.

REGISTERED

NUMBER
R30482**



REGISTERED

000

UNITED AIRCRAFT CORPORATION

5¾% SUBORDINATED DEBENTURE, DUE OCTOBER 1, 1991
(CONVERTIBLE ON OR BEFORE OCTOBER 1, 1976)

United Aircraft Corporation, a corporation duly organized and existing under the laws of the State of Delaware (herein referred to as the "Company"), for value received hereby promises to pay to

5000 R 30482 .CEDE & CO

*1343449*W001033*

FIVE THOUSAND

CUSIP 909296 AB 1

or registered assigns the principal sum of

at the office or agency of the Company in the Borough of Manhattan, The City of New York, on October 1, 1991, in such coin or currency of the United States of America as at the time of payment shall be legal tender for the payment of public and private debts, and to pay interest, semi-annually on April 1 and October 1 of each year, on said principal sum at said office or agency at the rate of 5¾% per annum, from the April 1 or the October 1, as the case may be, next preceding the date of this Debenture to which interest has been paid, unless the date hereof is a date to which interest has been paid, in which case from the date of this Debenture, or unless no interest has been paid on the Debentures, in which case from October 11, 1966, until payment of said principal sum has been made or duly provided for. Notwithstanding the foregoing, if the date hereof is after the fifteenth day of any March or September, as the case may be, and before the following April 1 or October 1, this Debenture shall bear interest from such April 1 or October 1; provided, however, that if the Company shall default in the payment of interest due on such April 1 or October 1, this Debenture shall bear interest from the next preceding April 1 or October 1 to which interest has been paid, or, if no interest has been paid on the Debentures, from October 11, 1966. The interest so payable on any April 1 or October 1 will, subject to certain exceptions provided in the Indenture referred to on the reverse hereof, be paid to the person in whose name this Debenture is registered at the close of business on the fifteenth day of the calendar month preceding such April 1 or October 1.

Reference is hereby made to the further provisions of this Debenture set forth on the reverse hereof. Such further provisions shall for all purposes have the same effect as though fully set forth at this place.

This Debenture shall not be valid or become obligatory for any purpose until the certificate of authentication hereon shall have been signed by the Trustee under the Indenture referred to on the reverse hereof.

In Witness Whereof, United Aircraft Corporation has caused this Debenture to be executed in its corporate name by the facsimile signature of its Chairman of the Board, President or one of its Vice Presidents and its corporate seal to be reproduced hereon, attested by the facsimile signature of its Secretary or an Assistant Secretary.

United Aircraft Corporation

DATED: SEP 15 1976

TRUSTEE'S CERTIFICATE OF AUTHENTICATION

This is one of the Debentures described in the within-mentioned Indenture.

FIRST NATIONAL CITY BANK,
AS TRUSTEE,

BY

AUTHORIZED OFFICER

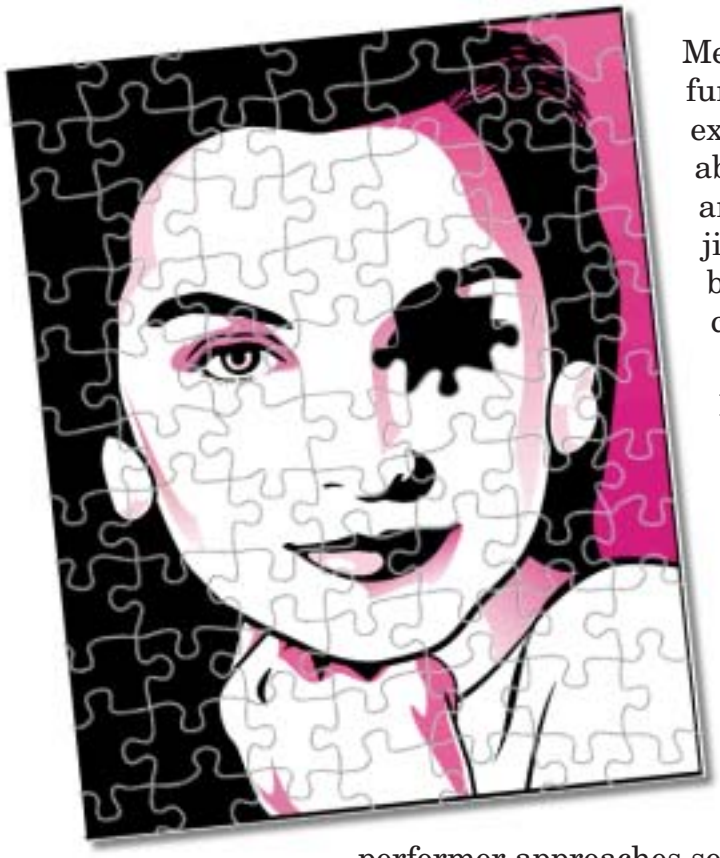
ATTEST:

BY

Grant A. Ring
SECRETARY

William P. Gwinn
PRESIDENT

Puzzling Perception



"The intuitive process," explains the Mentalist, "is one of the least understood functions of the human mind. Researchers explain that the brain gathers an abundance of seemingly unrelated data and then, much as one might work a jigsaw puzzle, attempts to fit bits and bytes of information together until they connect to produce a solution."

Two identical jigsaw puzzles are produced; one of them is still pieces in a box while the other has been assembled into the completed picture and mounted on a panel. The performer pries one piece from the center of the completed puzzle and explains, "Sometimes one critical piece of the puzzle is required to make sense of the whole. In jigsaw puzzles the final piece is easy to locate – in real life that critical component is often more elusive."

Opening the second puzzle box, the performer approaches several people in the front row and asks, "Please take a piece from the box and visually compare it to this one, taken from the center of the puzzle. As you'd expect, they are similar but not identical, yes?" The participants agree. All the pieces are returned to the box.

"There are only two pieces," reminds the Mentalist looking at the puzzle's description on the side of the box, "among these 100 which will complete the picture. One taken from the original puzzle and the other from this unassembled duplicate set."

The mindreader shakes the box, mixing the pieces inside, then removes the lid and walks toward someone sitting in the front row, saying, "Reach into the box and take one piece. I'm sure you know, since the one you're looking for came from the center of the puzzle, to avoid any pieces with straight sides. Use your fingertips, engage your intuition, activate your subconscious."



That piece fits perfectly into the assembled puzzle!

This routine is quite clean because the only chicanery occurs right at the very start, even before the premise has been fully set. Please don't 'improve' the handling with plastic bags, envelopes, or any other type of paraphernalia. It's not necessary.

In your local 'Everything's-a-Dollar' store buy 20 identical jigsaw puzzles. Once you've assembled them (this will take some time but gets easier with each puzzle), remove the same identical piece from all puzzles and place those pieces aside. Unlike the illustration, the piece *should not* contain an easily remembered graphic element.

Use spray adhesive to mount one completed puzzle, less the single removed piece *and two or three adjacent pieces*, to a section of black (to make the hole from which the piece will be removed more visible) matte board or a foamcore panel. After ensuring that there is no adhesive residue in the spot where the missing pieces go, lightly replace them, completing the puzzle. When it's time to take a puzzle piece, you can use your finger to 'thump' the back of the panel to loosen the three or four separate pieces, one of which is your dupe. Take that one and press the other loose pieces back into place. This sells the idea that almost any piece could have been used.

The 20 or so identical pieces are placed in one of the empty puzzle boxes along with 50 or 60 pieces taken from the *borders* of the unused puzzles; each of these border pieces will have at least one straight side. All the pieces are initially arranged face down.

Finally, choose from among the discarded random pieces one additional (non-border) piece at random which is a similar in shape, color, and pattern to your duplicate pieces. Place this 'comparison' piece face up, among the other pieces in the box. Don't shake the box yet or you'll lose it.

In performance, when the single piece is removed from the assembled puzzle, reach into the box to get a piece to which you can compare it. Naturally, you'll pick the face-up piece, apparently after stirring the pieces before making your selection but actually to turn a few of the remaining pieces face up. Hold the two pieces up for the audience to see the printed sides, explaining, "It's easier to assemble the puzzle by comparing colors and patterns in the picture." Turn them so the unprinted side faces the audience and continue, "It's a real challenge to assemble the puzzle face down, when all you have to go on is pattern. That's why experienced puzzle solvers build the outside edges first and then work inward."

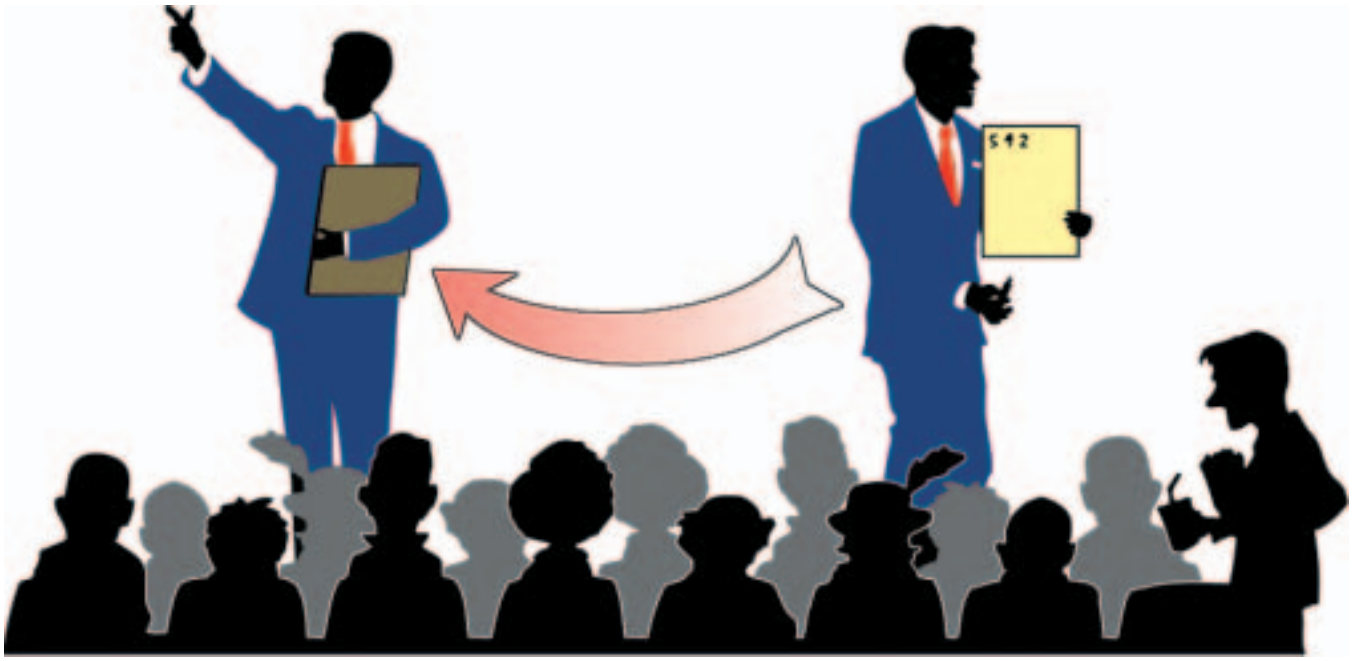
Toss the piece *from the assembled puzzle* back into the box. Because you've turned the pieces over showing colors and patterns, no one will know which is which and will assume you are returning the piece you just removed from the box. Hand the 'comparison' piece to another participant a few seats away, saying, "Here, compare it to any other piece; take one." Of course the piece he holds, one which everyone assumes came from the assembled puzzle, won't match any of those in the box. Ask him to hand "the piece" to someone else to compare in the same way. None of the pieces in the box will match the one the audience 'saw' you remove from the assembled puzzle.

When your participant takes one piece, he knows to avoid those with straight edges and has a 20:1 chance of getting one of the duplicate pieces which will complete the assembled puzzle.

If, however, he manages to get the one 'comparison' piece, it obviously won't fit. You remark, "That's what happens when you trust chance or luck - the odds are against you. Now engage your intuition and try again."

He can't fail.

Digital Kicker



The Mentalist uses a legal pad to record a series of 40 to 50 single digits called out by members of the audience. After gathering them, he offers an illustration of the mind's awesome capabilities by memorizing and recalling them in perfect order.

Two helpers are recruited from the audience. The first will hold the list on the legal pad and verify the accuracy as the performer vocally recalls the digits while the second writes those recited digits in even rows on a large flipchart sitting on an easel.

After taking a final look at the pad full of digits, the mindreader asks the person holding the pad to say "OK" or "Correct" each time a digit is recalled correctly.

Beginning slowly and building up to an astonishing speed, the Mentalist calls out all of the digits in perfect order!

Offering a follow-up demonstration, the performer asks the second participant to add the series of digits on the flipchart as a column of six-digit numbers and to enter the total at the bottom.

"While you are adding the numbers," reminds the mindreader, "I will be doing the same in my head. Let's see if I can do it mentally as quickly as you can on paper. I'll even give you an edge - you may use a calculator if you wish." If the participant requests, a large-button calculator is provided.

"Ready?" asks the Mentalist. "Then begin. The audience is invited to check your addition."

As the helper calculates, the mindreader turns aside and writes a seven digit number on the unseen side of a sheet of posterboard. When the participant has entered the sum of the figures at the bottom of the flipchart page, he reads aloud the total of the figures.

"Three million, two hundred fifty one thousand, and thirty three," he announces. Turning around his posterboard, the Mentalist smiles as the audience reads the figure there, 3,251,033; the exact same total!

A prememorized sequence substituted for the numbers called out by the audience. The audience is lulled into complacency using a sneaky psychological twist. You begin writing

their selections across the top of your pad in full view but slowly turn from left to right, as you solicit additional digits from different parts of the audience. By the time the sixth digit is accepted, from someone at the extreme stage right, you've naturally pivoted so the audience can no longer see what you're writing. The illustration shows the start and finish positions of the pivot.

Adjust your grip on the pad so the surface of the pad remains out of the audience's vision and continue requesting digits from individuals in the audience. As each digit is called out, substitute one of your own from your secret sequence (a combination of your telephone number, postal code, Social Security number, etc.). You'll need a memorized string which is 30 digits long.

Because the last few numbers usually remain in the audience's minds a while, finish by recording an additional three digits legitimately. *These are the only numbers you must really remember.*

Prepare your flipchart with spaces (light underlines) for only 42 digits so that the final three become 'throwaway' numbers after your initial memory feat. Your flipchart helper is told, "As I recite each digit, write it 'nice and large' in one of those pre-drawn spaces, filling up the first row, then the second row, etc. If there are more digits than spaces, just ignore the extras."



When the first participant shows you the pad so you can 'memorize' the collection of digits, just concentrate on the *first six* and repeat them silently to yourself for a few seconds until you can say them aloud to begin your 'memory' feat. Then recite your secret sequence, finish with the three 'throwaway' digits, and you're done.

The flipchart not only allows for the audience to participate in the finale, *it also makes the second climax possible.*

As filled in by the second participant, the flip chart lists all the digits you called out (except for the final three for which there is no space on the page).

To sidestep doing six-digit math under pressure, *you can generate the same total every time* by 'neutralizing' the first six genuine digits. After you've written the last of your 30-digit secret sequence, *but before you ask for the three 'throwaway' digits,* get six more numbers from the audience. As you pretend to write them down, you really write the *nines compliments of the first six.* That is, you subtract each of the first six digits from nine, and write those results instead (in the example shown, 9-5=4, 9-7=2, etc.).

The genuine digits (the first row) plus your 'neutralizing' digits (the seventh row) always add 999,999 to your secret string's sum.

Because the second helper is writing the numbers you call out on the visible flip chart, when it's time to 'remember' the neutralizing digits, just glance at the first six digits written and generate the neutralizing digits on the fly. They will go into the last six spaces, followed by the 'throwaway' digits which you really did remember. This also serves as a failsafe check - if your helper has missed writing a digit or written one twice,

your big finish will be a big flop. When a miswrite happens, simply finish the stunt as you call off the last three throwaway numbers.

For a sum of all the individual digits, just add all of your secret string of prememorized digits together, plus 54 (9+9+9+9+9+9). Having precalculated that figure will allow you to give your helper the choice, "Do you want to add the numbers as a column of 6-digit numbers or would you rather just totalize all the individual digits?"

It's a good idea to avoid presenting this stunt as a 'prediction' - that sort of presentation invites reverse engineering which works against our interests.

Build your secret string of numbers out of number sequences you already have memorized - phone numbers, zip codes, etc., but steer clear of those which have repeat digits (which call attention to themselves). Likewise, you will say, when someone attempts to give you the same digit just offered previously, "Repeat digits are too easy - how about a different one?"

As you pretend to gather digits from the audience, engage everyone, from the front row to the standees at the rear. It puts the audience on notice that you intend to involve all of them.

Occasionally, ask someone to repeat when saying aloud a number for you; it's a subtle way of reinforcing that you are indeed writing the offered digits - else why would you be striving for accuracy? You can even mis-call the digit as you write and, after they correct you, 'erase' the entry and 'rewrite' it.

To speed up your digit gathering process, when you point to an area of the audience for your next digit and two people shout out numbers, say, "I'll use both - thank you." And then write down the next two (or even three) numbers in your secret sequence.

As you begin to recite the 'memorized' digits, point to the general area of the audience from which the numbers came. The first six are easy since you worked from your left to your right; the remaining 'points' are simply showmanship.

Remember to look triumphant at the finish - this stuff is supposed to be difficult and if you're too smug, they'll smell a rat.

Finally, be sure to acknowledge your two participant-helpers during the applause and thank them for their assistance.

Go Weigh

This presentation suggested itself when I was attending a rock & gem show with my wife. I'd never seen a pocket carat scale before and was immediately intrigued. Once again, the modus operandi is incredibly diabolic because it's indirect.

Psychics have claimed for years," informs the Mentalist, "the ability to use their minds to bend metal or fracture glass. But focused mind power often has another, almost imperceptible effect."



A small electronic scale (not much larger than a scientific calculator) is removed from its case, placed on the table, and switched on. The digital readout shows "0.00 grams."

The performer asks, "Would you please lend us several small items you may have in your possession, such as keys, coins, a comb, a pen or pencil, etc? Place them in a row here, in front of the scale."

The participant is handed a pencil and note pad. "Weigh each item," instructs the Mentalist, "and make a notation of its weight, accurate to two decimal points." The helper does as instructed.

"Please note," continues the performer, "that I will never touch any of the items. Now that the exact weight of each item is known, please pick up any one of the items and close your fist around it."

The Mentalist holds his opened hands above and below the participant's fist, closes his eyes and whispers, "If we're successful, you may question your senses. I promise." His hands begin to shake, weaving and orbiting around the hand-hidden item.

Opening his eyes, the performer relaxes and says, "I've done all I can. Weigh the item again. You'll probably be surprised."

When the participant places the item on the scale once more, it is at least several grams lighter! The unselected items will, of course, still weigh the same as before.

Attached to the scale's leather carrying case, which is placed across the table from you, is a length of invisible thread. The thread is run across the scale's pan and over the table's edge, into your lap. To register a higher, bogus weight for an item, take the slack out of the thread and trap it between the table edge and your thumb. Lay a finger on the thread to draw down the scale's pan. Only one item is tampered with, ideally the second one, then pull the thread free to eliminate the gaff.

Select the target item via equivoque. "Pick up one item in your right hand...and close your fist around it." If it's not the one you want, finish that sentence, "...and one in your left hand..." If neither is the target, finish with, "...and place them both aside." Should the left hand now hold the one you want, say, "Feel one hand start to rise." When the left hand rises you remark, "That's the one which 'wants' to become lighter. Hold on to it tightly." A rising right hand gets, "...place that item back with the others."

In the case of your target object being among the three remaining, ask your participant, "Pick up the three items in one hand. Now take one item in your other hand. Good! Close your fist around it." When the target is not the one transferred, "Fine, place it with the other discards." Proceed as with two items, above.

Poor Man's Room Service



"It's a sad world," laments the Mentalist, "in which security concerns have become paramount in the hospitality trade. Thieves have been known to stay at a hotel, keep the room key, and then return at a later date to loot the same room while the current occupant is attending a conference session or enjoying the poolside buffet. When people forget to return their room keys, the locks must be rekeyed as a precaution. That's expensive!"

The performer goes on, "Lately, hotels have begun using electronic locks with keys like these." He shows a flat, credit card sized piece of plastic in the pocket of a small paper folder.

The Mentalist explains, "This key fits a computerized door lock. It is encoded to open your room's door only and operates just for the duration of your stay; after you check out, it will no longer function in the lock. In some hotels, if you persist in your attempt to use an expired key, you may find a brawny member of the hotel security staff tapping your shoulder.

"Neither specific hotel name," reminds the performer, "nor room number are printed on the card; another frustration for a would-be pickpocket. If an active card-key is stolen, the thief won't know which hotel it accesses, much less the room number. Instead, there is a space here on the folder where the reception clerk writes your room number by hand. Guests are advised to memorize the room number and carry only the card-key."

Smiling sheepishly, the Mentalist admits, "Of course if you have less than a perfect memory (or one too many adult beverages) that practice is problematic. It's not wise to walk down the hotel corridor in the early morning, repeatedly inserting one's key-card until a door lock flashes its green light. Surely, there's an easier way to recall the room number, perhaps through intuition or clairvoyance."

Addressing three persons in the audience, the performer asks, "Would each of you give me a single digit please? Just allow the numbers to appear on a hotel door in your imagination." The numbers given are 3, 8, and 1. "I'll write that room number right here in the space provided on the folder."

Returning the pen to his pocket, the Mentalist brings out a mechanical crayon marker and says, "I also carry one of these china markers. It's about the only thing which will not permanently deface the plastic. I use it to write the room number on the back of the card in bold black digits which I can see without my glasses. What was your guess at room number again? Three-five-seven?"

He withdraws the key-card from the folder and turns it over. On the back, next to the brown magnetic stripe, are the digits 357!

A piece of *pencil carbon* paper is taped inside the folder so you can transfer the digits to the key-card by *writing with your thumbnail* as you show the folder's printed side to the audience. Alternatively, a listo lead Swami Gimmick will do the trick.

Future's Window

When booked to entertain a group at a full-service hotel, consider this no-gimmick prediction method. It couldn't be simpler.

The performer asks a representative of the client company to join him on stage. The spokesman brings along a sealed envelope and confirms that the envelope was postmarked several weeks prior and has been in his possession since he received it in the mail.

He opens the envelope, removes the contents, and reads the letter aloud. The page bears a written prophecy of the day's events, headlines, etc., whatever the mentalist cares to take credit for predicting. No other props are involved.

The solution is simple. It requires only the unknowing assistance of the hotel staff. When mail arrives for a guest, a message light is illuminated on the telephone in his room and the letter is held at the front desk until he claims it. Often the letter will be stamped by a front desk clerk to document arrival time and date.

Use a window envelope and prepare two identical letters. One of the letters is addressed to the client in care of the hotel, the other is addressed in the same manner to you. Highlight your name and arrival date to be sure it's not missed by the hotel staff. Each letter is blank below the addressee. Fold both and insert them in the envelope so you are the addressee visible in the window.

When you seal the envelope, use a dab of moisture from a cotton swab at two or three spots on the gummed flap. Make sure that the attach points are about one-eighth of an inch from the flap's edge. When you peel open the envelope later, the edge of the flap will remain crisp and untorn. Attach a stamp and mail the envelope.



Because you are a seasoned professional, your arrival at the out-of-town hotel is set for a day in advance of the performance in order to avoid the potential disaster of a travel delay. The letter will be waiting for you at the front desk.

If there are several additional pieces of mail in your bundle (send at least three, with different style envelopes), the prediction envelope will become one of many and will thus be less conspicuous to a hotel clerk.

Early the following day, after you scan the morning edition for useful prediction events and headlines, carefully peel open the envelope and withdraw both letters. On the one addressed to your client, write your prediction, refold it so the address will show through the window, slip it into the envelope and reseal the flap. Make a trip to the front desk and drop off the envelope with the night clerk, saying, "This was mixed in with my mail."

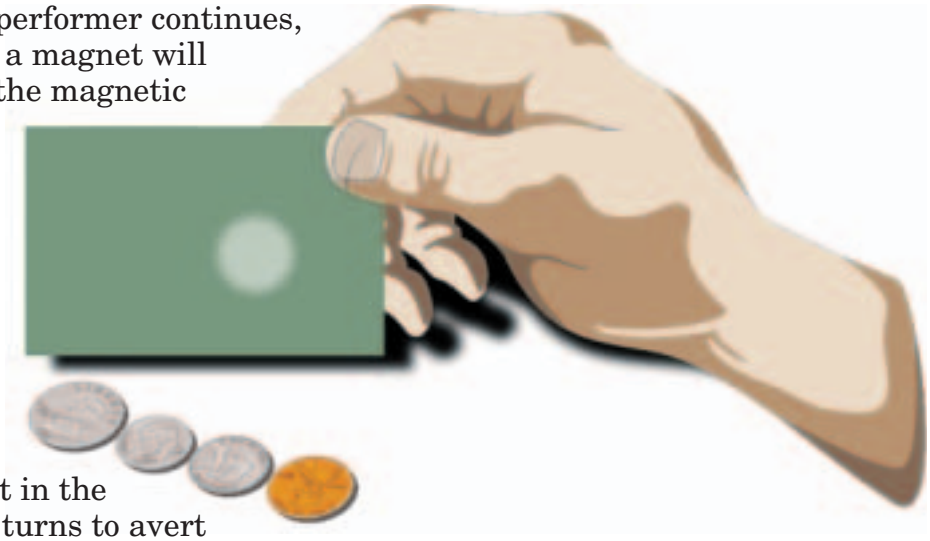
Check with your client before showtime to ensure that he received the letter you 'sent'. The front desk clerks will assume it arrived in the mail, and so will your client.

Aura-Matic

When this material first hit the market, performers seemed to be focused on actually having someone hold the stuff itself to do the work. One of the reasons I like this piece is that its use of the gimmick is tangental - offbeat - and therefore more difficult to reverse engineer.

"Within each of us," begins the Mentalist, "is a life-force which radiates outward, broadcasting our essence which can be interpreted by those trained to observe it."

The performer places 4 coins in a group on the table and covers them with one of his business cards.



Instructing further, the performer continues, "Just as a needle rubbed on a magnet will absorb and then re-radiate the magnetic field, likewise your personal aura can be transferred, simply through concentration. When I have turned around, take one of the coins from its hiding place and hold it in your closed hand, directly in front of your pineal eye." He illustrates by placing his fist in the center of his forehead, then turns to avert his vision.

"Mystics claim that your aura is the strongest in this position. As you hold the coin in this position, imagine your essential energy attaching itself to that object. Can you visualize it? Please place the coin back on the table beneath its concealing cover."

Turning around to face the participant once again, the Mentalist studies his helper to "examine" his aura, perhaps delivering some good cold-reading lines. "I think I have a good idea of how to identify your energy field. Now let's see if there are any similar auras emanating from the coins."

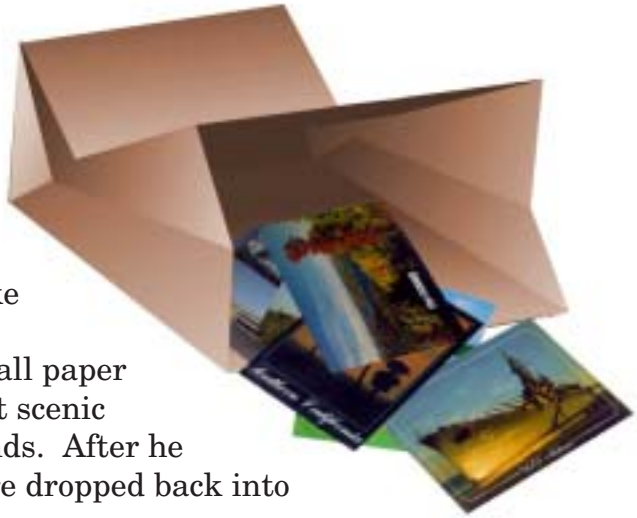
The performer uncovers the group of coins and pockets the business card, then briefly concentrates on each coin, glancing from the coin to the participant and back as if comparing something. Taking the participant's index finger, he moves it slowly over the bunch of coins, until he lowers it onto one coin. Of course, it is the target coin.

The method is disarmingly close to the premise. But there is a logical disconnect involved. It's not the aura which transfers to the coin, but body heat instead. The rear surface of the business card is treated with a thermally sensitive coating which changes color with a shift in temperature. The coin which was held in his hand will be somewhat warmer than the others and will leave a distinct circular impression on the sensitized side of the card.

When you lift the card to view the coins, a glance tells you what you need to know.

The card stock I found is called "Touch-It" and can be purchased from Kelly Paper stores for about $12.00 for 50 sheets of 10 point card stock. Similar materials can almost certainly be obtained from your local printers supply store.

Mentalism Goes Postal



"These days," begins the Mentalist, "I always purchase postcards wherever I travel. When I return and review my postcard collection, it's almost as if I am standing in those exotic locations again. Perhaps some people in this audience would like to take a virtual vacation tonight."

The performer empties the contents of a small paper sack, more than four dozen completely different scenic postcards, into a participant's outstretched hands. After he gives them a thorough shuffle, the postcards are dropped back into the paper sack.

Averting his gaze, the mindreader asks four people to reach into the sack for a blind selection of postcards. The first removes a random number of postcards and places them out of sight in his pocket. Next, the sack is passed to three persons who take out a single postcard each and concentrate on the scenes they depict.

Without asking a single question, the Mentalist announces the number of postcards the first person is holding. "Just for fun," suggests the performer, "leave one postcard unseen in your pocket when you remove the remainder and count them to verify my perception." It's perfect, of course.

Directing his comments to the three participants holding a single postcard each, the mindreader directs, "Take an 'out of body' trip to the scenes depicted on the postcards you hold. Place yourselves in those very places; feel the textures, hear the sounds, smell the aromas." Then he goes on to describe details from the postcards - colors, shapes, objects, etc. - which are in their minds.

Finally, the Mentalist makes a sketch on the paper sack, and asks to see the postcard hidden all this time in person #1's pocket; the drawing matches the postcard perfectly!

There is a secret stack of sixteen postcards inside the ungimmicked bag. The paper sack is of the type which has a flat, rectangular bottom which is just larger than the dimensions of a postcard - 4.25 x 5.75 inches (10.5 x 14.6 cm). If necessary, select a slightly smaller sack and trim the postcards to fit.

The sixteen postcards are actually two sets of eight. Lets say the postcards are pictures of landmarks in Honolulu, San Francisco, Phoenix, San Antonio, St. Louis, Chicago, New York, and Washington. I use these cities because I can easily visualize them in west-to-east geographical sequence. (You can use a similar arrangement from Europe, such as Dublin, London, Amsterdam, Brussels, Paris, Geneva, Berlin, and Moscow.)

The second set of cards has photos of the same locales, perhaps taken from another angle or even of another subject entirely. So the Honolulu pair might be a picture of the Diamondhead volcano and a wide angle photo with Wakiki beach in the foreground showing the famous mountain in the background. The St. Louis set would be the Gateway Arch and a shot of a Mississippi riverboat tied up at the wharf in St. Louis.

Half of the pairs must have another feature in common. Perhaps they are night scenes, or maybe they all have water in some form (fountain, river, lake, or pond) which is not present on any of the other postcards. These are always the first three and the

seventh cities in your geographical sequence. In this example, all the photographs of Honolulu, San Francisco, Phoenix, and New York are nighttime, sunset, or twilight scenes, shown here (zoom in if you can - they're quite detailed):



Arrange the first eight postcards (all closeups of landmarks in a *horizontal* or *landscape* format) in the above listed geographical order. You will note that they are also in night, night, night, day, day, day, night, day sequence. The second set, all with a *vertical* or *portrait* format, are stacked in the same city and night/day order. The face card of the assembled stack is the vertical shot of Washington and the back postcard is a nightime horizontal view of Honolulu.

It is essential that you are completely familiar with the details on each postcard - these are the little things you'll reveal during your performance.

Make a false bottom for the sack by cutting the bottom panel from a duplicate sack and gluing it to the picture side of another postcard *which is slightly wider than all the others.* Start with an oversize postcard and trim it, or just dummy one up on your computer.

The stack of postcards is placed in the bag, picture side up, with the false bottom gimmick on top of them. The remaining 40 or 50 assorted postcards are dropped on top of everything. When you empty the bag, grip the bottom of the bag with your thumb along one long bottom edge and your fingers on the opposite bottom edge. This allows you to press inward to retain the stack and wide-card gimmick in the sack as the remaining postcards tumble out. You can 'flash' the inside of the bag to the audience because of the sack bottom glued to the wide postcard, but don't be obnoxious about it.

After the indifferent postcards are shuffled and returned to the bag, you demonstrate how each person is to reach into the bag, *take the top postcard*, and conceal the picture from everyone. What you actually do inside the bag is to turn over the entire batch of postcards, putting your stack on top, picture sides down. Slide the gimmick (false bottom) postcard out of the stack and withdraw it from the sack as you demonstrate for the participants how to conceal the pictures by placing the card flat against your chest.

Mention to the first participant that it would be a good idea to take out a random number of postcards to make things more interesting. "Grab several," you say, "at least 3 or 4, as many as a dozen or so - just to make things interesting. Quickly tuck them into your jacket pocket like this." That's when you ditch the gimmick postcard in *your* inside jacket pocket in illustration.

Ask the three people holding single postcards to concentrate on the depicted scenes. "I get a strong sense of a nightime vista," you comment. "If you are focusing on a photo taken during or after twilight, please close your eyes and concentrate on that image in









your mind's eye." That's when you turn and see whose eyes are closed and secretly perform a little addition. The first cardholder has a value of one, the second person's value is two, and the third participant's value is four. Add the values for the persons with the closed eyes to get your first key.

You already know that your three participants are holding postcards which are in a west to east order from helper #1 to #3. If you can learn the location depicted on of any one of the postcards, you will immediately know the other two.

To help you, the locations are numbered, however *they are not numbered in the same west to east order*.

The locations are numbered zero through seven. Each number's rhyme is associated in a weird and wacky way with one of the locales: *One* is a *gun*, blasting a huge hole in a Phoenix, Arixona cactus; *two* is a *shoe*, balanced atop Chicago's skyline; *three* is a *tree*, blocking traffic on San Francisco's Golden Gate Bridge; *four* is a *door*, opening into the St. Louis Arch; *five* is a *hive*, held by New York's Statue of Liberty as bees circle angrily; *six* is a *pick*, plunged into the Capitol in Washington, DC; *seven* is *heaven*, represented by a Honolulu hula dancer with angel's wings and a halo; and *zero* is a *hero*, guarding the Alamo, shrine of the Texas Republic.

For example, assume the first and second persons have closed eyes. Add their values (1 + 2 = 3; three is a tree - growing on the









bridge in San Francisco), thus the first person's card (card #1) is San Francisco. In *geographical sequence*, the second person's card is Phoenix, AZ and the third person's card is San Antonio, TX. You'll reveal this information, and details on those postcards, later.

This is when you share your first 'perception', the number of postcards taken in the first batch. If card #1 is being held in a *horizontal* position (this is a very subtle cue - people always turn photos upright to view them), you know it's from the first set of eight postcards, therefore, the initial participant has fewer than eight postcards in his pocket. Count the postcards in geographical sequence (in your mind, of course) until you reach what you know is the card held by participant #1 (in this example, Honolulu, San Francisco, Phoenix, and the first card held is San Antonio, so three postcards are in the person's pocket). Should card #1 be a *vertical* scene, there are *at least* eight postcards hidden, *plus* the number in your *geographical* sequence before card #1. If person #1 is holding a horizontal San Antonio postcard, eleven postcards would in the pocket (eight vertical cards and the number of cards in the second sequence of eight ahead of the first calculated postcard, San Antonio).

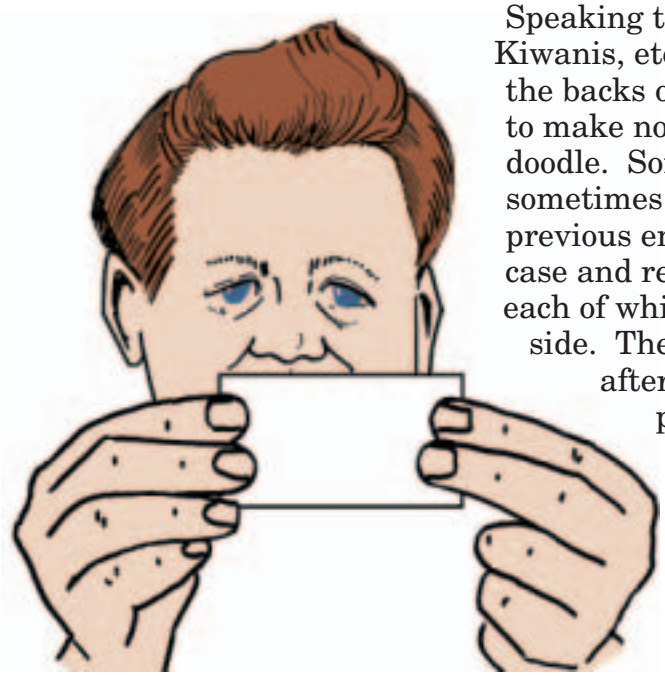
Ask the participant to leave one postcard hidden in his pocket while removing and counting the remainder in verification. To determine the hidden card's scene, simply observe the cards as your participant counts them. It's easy to see which city is not in the geographical sequence. Just don't stare. After all, at this point, you're merely interested in the count. Besides, as far as the audience is concerned, the postcards were mixed earlier, remember?

Turn your attention back to the three single postcard holders and describe, from your memory of the cards in your stack, small details in the scenes they are viewing. Keep your descriptions general, as if you were slowly perceiving just little snippets of the three persons' thoughts. Save the full description for the final card.

The final, hidden postcard becomes the target for an amazing feat of image duplication. Here is where you take a marking pen to the side of the sack and duplicate the hidden postcard's photo in as much detail as you care.

For additional impact, have the participant reproduce his postcard's scene by drawing it on a blackboard, dry erase panel, overhead projecter transparency as you simultaneously draw the scene from your memory on your board, panel, or transparency.

Duplicitous Business



Speaking to a service club group (such as Rotary, Lions, Kiwanis, etc.), the Mentalist asks, “Almost everyone uses the backs of their business cards as a convenient place to make notes, write new telephone numbers, or just doodle. Sometimes the information is important, sometimes it’s trivial. I have several examples from previous encounters.” He opens a vinyl business card case and removes a selection of others’ business cards, each of which has a word or doodle writtin on the blank side. The last card is one of his own which he retains after replacing all the others in the case and placing it on the table. He explains, “With a couple more of your business cards, I’ll show you something interesting about those inscribed thoughts. The cards should have blank backs, like this one of mine.”

From among those offered, the performer takes two of them, adding his own to them. The mindreader reads aloud the name on the top card, and asks that person to write, on the blank side of his business card, any word which comes to mind. The card is slid, writing side down, beneath the case on the table.

This procedure is repeated with a second participant, who is asked to make a sketch or doodle on his business card. That card is placed directly beneath the first card, on the table.

The Mentalist starts openly sketching or doodling on the back of the third business card, his own, and after reading the name on the printed side of the one of the borrowed cards, says, “Stereotypes are often based in fact. This gentleman’s card announces that he is a realtor. He’s likely think of something like ‘downspout’. Let’s see.” His card is turned over to show the word, “drainpipe”.

“This person is an attorney,” continues the Mentalist, reading the printed side of the second card, “Are you a labor relations lawyer? The impression I get from you is the word, ‘strike’.” The card is turned over to reveal a sketch of a bowling ball!

Cut a blank-on-both-sides business card from white card stock. Place it against the blank side of one of your own business cards and the pair is at the bottom of the collection of ‘samples’ in your case. After showing some of the other words and drawings, you retain both your business card and the double blank beneath it, shown and held as one, and return all the others to the case.

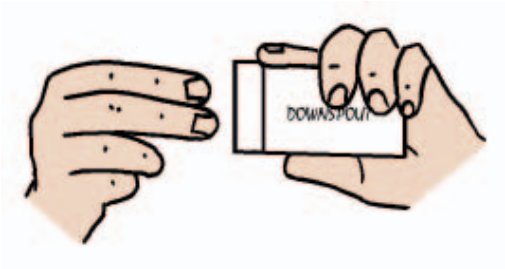
One final requirement is a small pellet of soft wax. As your audience offers you their cards, select two of them which are printed on similar white stock. Memorize the name on one of them while using the wax to covertly stick them back to back, making an instant double-faced card, with the memorized name face down.

‘Mix’ the cards to arrange them in this order, top to bottom: the improvised double-facer on top, the double blank in the middle, and your regular business card on the bottom.

Read aloud the name which is is on the top face of the double face card. Hand that person a pen and while he’s taking off the cap you apparently turn his card blank side up.

Actually, you do a double push-off, turning over the top double facer and your double blank as one card.

Hold the packet with the fingertips of each hand at the ends of the cards, with your double-blank facing the participant. Ask him to print, in block letters, any word which comes to mind.



Turn the packet to the horizontal so his writing is facing down and then perform a *glide move* (see worm's eye view, left) in which you appear to draw the bottom card off the packet but really remove the double-facer, second card from the bottom. Slide it under your card case, on the table, so it is mostly hidden. This also keeps the audience from noticing that it's a double.

All will assume that his writing is on the underside of that 'card'.

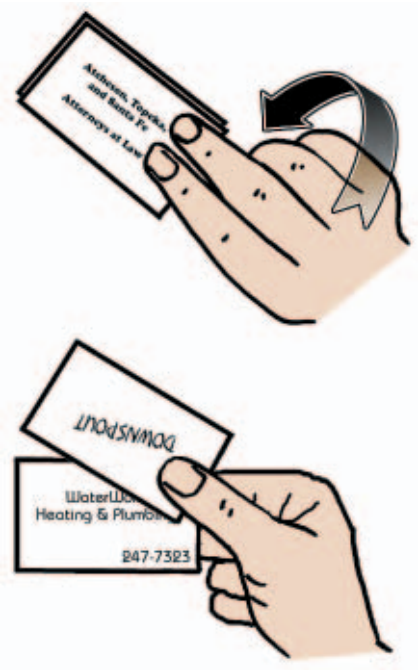
Rotate the packet of cards so that the word just written faces directly toward you. Thumb the card off into your right hand with the blank side toward the audience. Your own business card remains in your left hand. Pretend to read aloud the name you memorized earlier as you glimpse the first participant's word. Now forget the memorized name and instead remember the word facing you on the double-blank card. Place it back onto your own card, still in your left hand and hold the packet as before while the person named writes or draws on 'his' card.

When he's through, transfer your card to his side of the pair and turn the pair of cards so your card is on top, hiding what he just wrote. In one flowing motion, use the pair of cards as a scoop to slide beneath the tabled double facer picking up all three cards, as you move the card case aside. Spread the three just enough to withdraw your own card from between the other two being careful not to reveal the writing on the bottom card. Toss your card blank side up onto the table and begin making your own doodles on it as you gaze at the printing on the upper of the two cards. You will reveal a word which is similar to the word you just glimpsed.

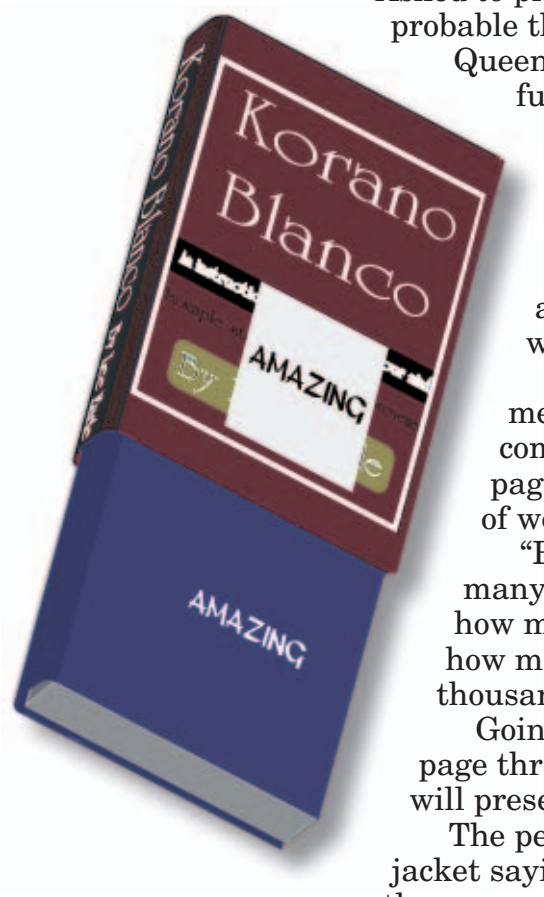
To verify your success after you've written or drawn your 'impression', pick up both cards at one end, fingers on top, thumb beneath. Rotate your wrist and spread the cards. You probably recognize the venerable two-card monte move.

Drop the double facer to the table and hold up the double-blank, word side toward the audience, allowing the audience to see it. That's when you view the drawing, the one they think is on the underside of the tabled card. Slide the double-blank beneath the double-facer on the table which puts the cards in position to repeat the procedure, to reveal the drawing.

Gather all three (actually four, if you count the improvised double-facer as two) cards and slip them into your business card case, adding to your 'collection'.



Korano Blanco



Asked to picture a playing card," begins the Mentalist, "it is probable that you would think of either the Ace of Spades or the Queen of Hearts. If you're requested to think of a piece of furniture, more often than not a chair would be your first mental image. Likewise, when queried for a vegetable most people answer, 'Carrot' and for a flower, 'Rose' is the common reply."

Picking up a dust-jacketed hard cover novel, the performer continues, "Even when we make every attempt to assure randomness, our minds tend to work more similarly than differently. I'll show you."

The Mentalist hands the volume to a nearby member of the audience and asks, "Do you read comfortably in English? Fine. Open the book to a few pages and satisfy yourself each provides a large selection of words."

"By the way," continues the performer, "about how many words are on a page? Two hundred, you say? And how many pages in the book? Three hundred and sixty? So how many words is that, all together? About seventy thousand or so, yes?"

Going on, the Mentalist suggests, "Then certainly you can page through and select a random word. Hopefully one which will present a challenge. Have you found one yet? Good!"

The performer places a Post-It note pad sheet on the dust jacket saying, "Please print the word in block letters, as well as the page number. You'll see why in a moment." Given a ball-point pen, the participant writes his word and the page number on the yellow square of paper.

The performer retrieves the book and holds it with the Post-It paper facing the floor, "I need the book but don't want to see what you've written, so take this." Slipping the dust jacket from the book, the performer hands it, still note side down, to the helper, while retaining the book.

The Mentalist reminds, "Remember what I told you about how subconscious influences defeat our attempts to act at random? I'll show you what I mean. From what page did you select your word?" The participant answers and the performer turns to that page and shows it to the audience, saying, "Several hundred words - a great many choices. You didn't change your mind before you selected your final word, did you? I thought so."

"Then," continues the mindreader, pointing to a spot on the page, "you probably rejected this one and decided to use 'amazing' instead. What's your 'random' word?"

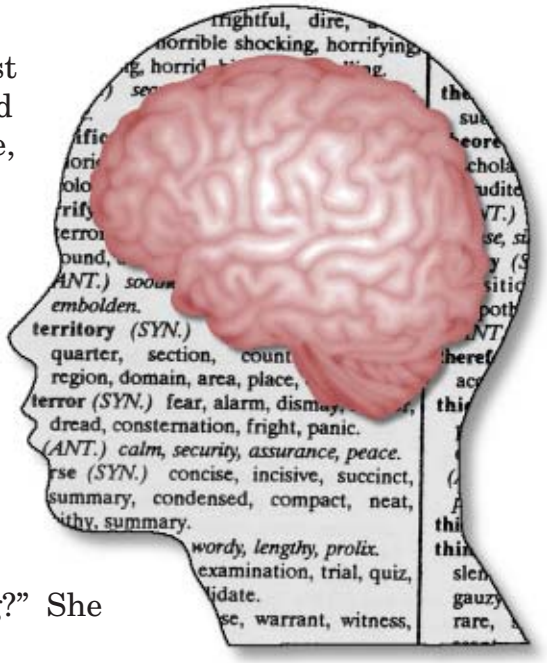
"Amazing!"

Obtain a hard cover book which has a smooth, dark surface. A light colored dust jacket is helpful - it must be white on the inside. With a container of aerosol underarm antiperspirant which lists Aluminum Chlorhydroxide as an ingredient, spray the inside front cover of the dust jacket to give it a white coating of the antiperspirant.

The coating will transfer just like carbon paper to the dark cover of the book. On a smooth cover, it wipes off with a thumb stroke. You can coat the cover with a clear acrylic spray to ensure the white impression wipes away cleanly.

Brain Book

Tony Kent, an awesome performer out of New Mexico, planted the seed for this routine in a telephone conversation one day. It has grown from an offhand remark into one of the most powerful pieces imaginable.



In the middle of pulling words from participants' minds during a word test presentation, the Mentalist requests of his audience, "If you're not already ahead of me on this, each person here should bring a single, hard-to-spell word into mental focus."

Stopping in front of one participant, the Mindreader asks, "You have a tough word in mind, don't you?" "Yes," is the reply.

"Take this," instructs the performer, handing a paperback dictionary to that person, "and look up your word. Raise your hand when you've found it and I'll get back to you." He continues his earlier presentation until he notes the new helper's hand is raised.

Walking back to the participant with the dictionary, he questions, "Did you check the spelling?" She answers, "Yes."

"Who else," asks the Mentalist, retrieving the book, "is thinking of a problematic word?" Several persons raise their hands and the dictionary is tossed to one of them with the command, "Look it up." He turns back to his first helper.

"I couldn't help but notice that you opened the dictionary near the middle," states the performer. Likely, the word you have in mind begins with an 'M' or an 'N'. That's a substantial hint."

Pausing for a moment, as if calculating in his head, the Mentalist then says, "Then you're probably thinking of 'mischievous', right?" The participant answers, "Yes!"

Without looking in the direction of the person now holding the dictionary, the performer says, "Close the book to eliminate page position as a clue but remember the page number first. Do you have it? What's the word?" "Skeptical," declares the book holder.

"Well, you won't be much longer," insists the Mentalist. "That word is between 'skeptic' and 'skepticism' on page 318, correct?" "Absolutely," confirms the participant.

"One more," informs the performer, "Who else wants to try?" A hand is raised and the dictionary is tossed to that person.

"This time, just *think* of your word," the mindreader asks, pausing as if in concentration. "Whisper it to the person sitting next to you – then go to page 117." The participant flips through the pages and stops as directed.

"You'll find your mentally selected word in the left column, directly below 'cafetorium'," reveals the performer. "You're thinking of 'caffeine'." "Absolutely," confirms the helper.

How? Buy several copies of a current Reader's Digest magazine and remove the same

page from each one, “It Pays to Increase Your Word Power”. These pages are exactly the right size for use on an impression clipboard. You may also use the page illustrated here - just make several copies and trim them to size. Direct each helper to select from a different column. Before the show, approach several attendees, asking each to mark the word which, among those listed, is the most difficult to spell. Then he or she is directed to take the page and memorize the correct spelling for possible use in the show later.

Table III - Difficult Spelling Words

abbreviate	congratulate	hindrance	perceive
accelerator	conscientious	humorous	personnel
accessible	courteous	hypocrisy	pharmaceutical
accumulate	criticism	idiosyncrasy	phenomenon
acquaintance	deceive	incidentally	picnicking
admissible	defendant	indictment	plagiarize
advantageous	desirable	indispensable	plausible
afterward	dependent	innuendo	pneumonia
allotment	desperate	inundate	poisonous
ambience	dilemma	interfered	posthumous
analyze	discernible	irrelevant	potatoes
ancillary	disastrous	irrevocable	predominant
anonymous	discrepancy	itinerary	prerequisite
apparatus	dissatisfied	jeopardize	privilege
appearance	earnest	leisure	precede
arrangement	embarrass	liaison	procedure
assistance	employee	likelihood	programmed
athlete	epitomize	loneliness	prominent
attendance	erratic	maintenance	pronunciation
authoritative	erroneous	maneuver	propitious
auxiliary	essence	mediocre	quantitative
believable	excerpt	mileage	rapport
beneficiary	exhibition	miniature	rarefy
benevolent	exhilarate	mischievous	recommend
bookkeeper	exorbitant	misspell	remembrance
caffeine	facetious	movable	reprieve
calendar	feasibility	necessary	rescind
cemetery	February	negligible	rhythm
changeable	fictitious	ninety	salable
characteristic	foreign	noticeable	satellite
clientele	forfeit	occasion	seize
collateral	freight	omitted	separate
commitment	gaiety	overrun	silhouette
committee	gauge	pamphlet	simultaneous
competence	grievous	parallel	simplify
concede	guarantee	paraphernalia	skeptical
conceivable	harass	pastime	(Continued...)

6.10

Ask the first helper to circle the word, the second one to underline his choice, the third to draw a box around it, and the fourth to draw an ‘X’ through the word. When you access your clipboard’s secret copy, compare the placement of the marks to learn which participant is thinking of which word.

Select persons wearing brightly colored clothing or with easily recognizable features so you can quickly spot them in the audience later.

Memorize the associated info (page numbers, location, etc.) from the small, paperback dictionary you will use during the show.

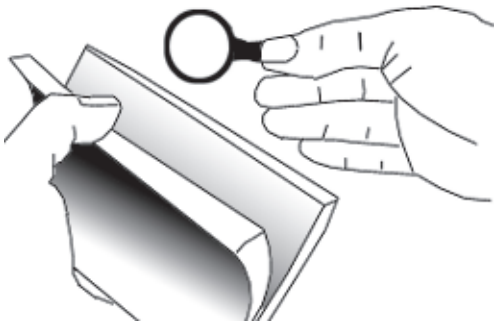
L.E.X.I.Con Revisited

This routine and the one which follows (Opus Conversam) both use a variation of the same page force, using some sort of bookmark switch. Aside from that similarity, they appear as completely different routines. This one allows the audience to be the mind readers!

"When scientists explore the sixth sense," remarks the Mentalist holding court at a social gathering, "they always use randomly selected 'targets' to avoid any possibility of outside influence. Colors, shapes, and words have been found to offer the best chances for success. Let's explore."

He walks to the host's bookshelf and removes one volume, saying, "This book has several hundred pages and hundreds of thousands of words. Surely one of these randomly selected would serve as an excellent baseline to test our 'psi' abilities."

Holding a toy magnifying glass (such as one might find in a Cracker Jack box) at his fingertips, the performer turns to a nearby participant and instructs, "You may need this, soon. As I riffle through the pages of this book, please stop me at any page."



As the pages flip past the helper says "Stop" and the mindreader legitimately halts at the selected spot. Then he openly drops the magnifying glass between the pages, closes the book, and hands it to the participant saying, "Step to one side, open the book at the magnifier, and look for the longest word in the top line of either page. Make sure it's a word you can both pronounce and spell."

When the participant indicates he has one and only one word in mind, the Mentalist withdraws a pack of alphabet cards (available from toy stores or educational outlets), shuffles the deck, and hands a portion to several members of the audience, keeping a small packet for himself. He says, "Each of you holding alphabet cards will look through them as our first helper concentrates on the letters in his target word. You will remove the letter card of your choice and hold it on your extended hand, face down." The performer demonstrates and then goes on, "Don't show anyone the letter you've selected– we wouldn't want to influence the other participants."

Once all the helpers' hands are extended, the performer gathers the selected letter cards and asks the on-stage participant, "How many letters are in your word?" "Six," replies the helper.

"I rather expected a longer word," remarks the Mentalist turning the gathered cards face up and spreading them to view their faces and counting eight of them. "I'll discard a couple." He removes two from the group and places them aside.

Next, the performer shows the remaining chosen letter cards in sequence to the initial helper, asking with each one, "Is this letter in your word?" For all but one, the answer is "Yes."

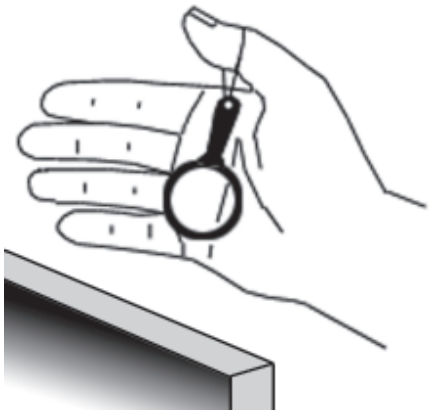
The single card which elicited a "No" is exchanged for one of the earlier discarded pair. The mindreader asks, "How about this one?" "Yes!" is the reply.

"Tell everyone, please," asks the performer, "the word you were spelling in your mind."

"Louver," is the response.

The Mentalist turns over the selected letter cards one by one. They spell L-O-U-V-E-R!

You will need two of the small novelty magnifying glasses which are the thickness of a half-dollar coin. Before you perform, remove a paperback book from your host's library and find a blank page (usually a chapter heading) or one which has only an illustration on it.



Look at the top line of the facing page for the longest word. With luck it will be six or seven letters long. Place one magnifier between the pages near the spine and return the book to the shelf.

During your performance, you will casually remove that book to force the word. Hold it firmly near the spine to prevent the magnifying glass from falling out.

Your second magnifier is gimmicked with a loop of "invisible" thread attached. When you legitimately stop at the spot suggested by your helper, just drop the it into the book (the loop of thread stays around your thumb) and close the book. Before you hand him the book, transfer it to your other hand and secretly withdraw the looped magnifier behind your hand. Voila!

Because you instruct your helper to go to the top line of either page, everyone believes the participant is in control of the word selection when, in fact, he has no choice due to the one blank page.

Your deck of alphabet cards is contains a thick, key card made by gluing two cards face to face (use Z and Q).

Assuming your force word is "LOUVER", pull those cards, as well as two random others, from the pack. Place the double back card on top of the face down eight letter cards and put the balance of the alphabet pack face down on top of these.

When it is time to hand out cards to eight participants in the audience, give each person 4 or 5 cards until all those above the double backer have been distributed. You'll use the remaining cards (your stack) to illustrate what you wish your audience helpers to do. Mix your cards and have your participants do likewise. Now fan the cards, faces towards you, and select one (the double backer) and remove it from the group without showing it's face (you can't, really). Ask your helpers to remove from their packets the one letter which each believes could be in the stage participant's word. These cards are held on their outstretched palms, face down.

Replace the double backer on top of your face down stack and then collect each helper's *unselected* cards, placing all of them face down on top of the growing packet in your hand. When you have collected all of the unused packets, you will have about 45 alphabet cards in your hand, with the stack of force cards at the bottom and the thick key card between the stack and the rest of the deck.

Double undercut the stack and key card to the top, retaining a break below the stack. Go to the first person and pick up his card with your thumb at one end and fingers at the other while keeping it face down and place it upon the second person's card. Pick up both and deposit them on number three's letter, and so on until all eight of the selected cards are on the last helper's outstretched hand.

Pick up the eight cards in your right hand, thumb at the rear and fingers at the front,

and bring them near the top of the deck of cards in your left hand. Ask your initial participant to tell you how many letters are in the word in his mind (as if you didn't know...). His reply provides all the misdirection you require. In one motion, place the cards in your right hand on top of the deck and turn over *all* the cards above the break, placing them back atop the deck. Raise the deck as you thumb the top eight cards off. The audience will see only the backs of the cards. When all eight are in your right hand, lower the deck allowing the audience to see the double backer now on top of the pack. You can count the cards aloud as you thumb them off and then remark that you have two too many.

Place aside one of the indifferent cards and one of the correct letter cards. Continue as in the routine's description.

Here is the beautiful subtlety: Because you have never shown one of the discarded letters, each person who chooses a letter and subsequently does not see it in the spelled finale, assumes *his letter* was the one letter discarded!

Another fun twist I throw into this routine is the use of an anagram. Whenever possible, I try to find *another word* which can be made up with the same six letters. In this example, the letters spelling "VELOUR" can also be rearranged to spell "LOUVER". After the participant confirms all the letters are correct, I arrange them into the anagram order and triumphantly announce, "And the word on your mind is LOUVER, yes?"

Of course, he'll reply, "Nope."

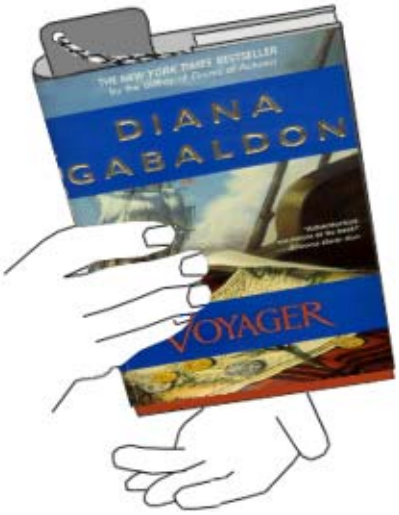
Usually someone in the audience, especially if it's a casual drawing room type of group, will mention something about it being spelled with the same letters.

I love it when the audience does the work.

Stage performance note: When doing this routine from the platform I don't use the magnifying glass switch. Instead, I use a large paperback dictionary and a riffle force. Usually I'll glue the force page to the one behind it to make a double thick page which makes the riffle force very easy. Holding the book by the spine in one hand and riffling the pages with the other, I ask the participant to stop me at any page. I time my riffling so that I stop at the double thick page at the moment (or slightly after) when my helper says, "Stop."

For those of you who have the Silver Bullet, it's a simple matter to put the 'work' onto the force page in advance. Then pick up the book, do 'the move' to get your break, and riffle force to the break.

Opus Conversam



The Mentalist, holding a hardback book in its dust jacket, walks into the audience and asks a participant to stand. He has chosen someone wearing eyeglasses so there will be no doubt that he is equipped to read text on the pages.

"Some words," the mind reader states, "have a much higher subjective content than others. Those 'semantically loaded' words affect our emotions with far more impact than the rest of the text in which they are found."

Opening the book at a previously inserted bookmark, the performer reads aloud a steamy passage, and then remarks, "If you are like most people, your imagination gave extra weight to words like 'tingling', 'squirmed', and 'clutching'."

The performer holds the book above eye level and slowly riffles the book's pages, requesting that the helper place the bookmark between any two passing pages.

"Here," the Mentalist offers, easing the book out of its dust jacket, "Hold on to the book for a moment while I get something to write on. Please remain standing." He hands the book to the participant and returns to the stage, reading aloud some of the literary reviews printed on the back of the dust jacket.

After picking up a drawing pad and jumbo felt pen, the mind reader gestures in the direction of the standing participant and asks, "Will you now open the book to your randomly selected pages, please? Place your finger on the top line of either page. Read that line to yourself. Imagine that you are in the scene or conversation being described. I'm not getting a strong thought; now silently read the next line. Nothing yet – go to the next line. Still boring; go down one line further. A weak impulse there, too. Down one more line, please. Is there a strong, lusty, sensational word in that line?" The participant says, "Yes."

The Mentalist nods, "I thought as much. Focus on that word only. See it in your mind." Then he writes a word on his pad but doesn't show it to the audience. "Is the word 'breathless'?"

"No," says the helper.

"That's odd," says the performer, "What word *are* you picturing?"

The participant says, "quivering."

The sketch pad is turned around to show, printed in large block capital letters, the word "QUIVERING."

You can find dozens of romance novels at bargain prices on the remainder table of your local bookstore. That makes it possible to give the books away after each performance – a great logical disconnect.

Locate, near the center of the book, a blank page facing a page full of text. On the text page, read down several lines until you find one with a single long or exotic word. That will be your force word. Remember which line it is on (i.e. the 7th line) so, in performance, you can coach your participant to that same line.

Locate another memorable, sensual word (the one you will initially mention) on one of

the first few lines. Remember it, also.

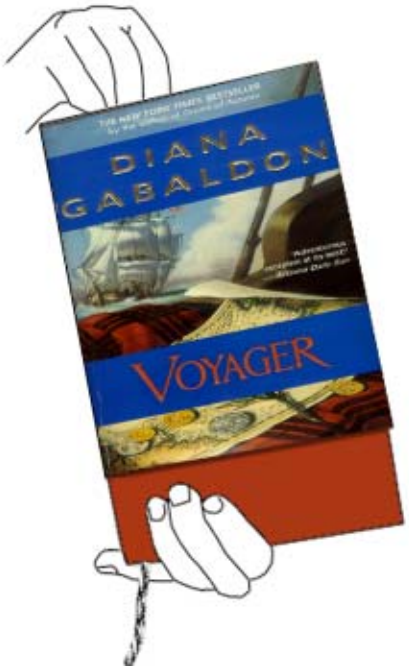
You will need two identical bookmarks, each with a satin cord attached through a hole in the top corner. One bookmark has a short, steamy passage of text printed on it. It's that text you recite when you apparently read from the book. This step is crucial – it subconsciously 'sells' everything as normal. If you're using a plastic laminated bookmark such as those available at almost every bookstore's counter, cover one side with clear, matte finish tape to provide a surface upon which you can write the text.

The ungaffed bookmark goes between your force pages; push it flush with the end of the book, its hole next to the book's spine.

Fold the dust jacket, *upside down,* around the book, fitting the flaps in place as you normally would. Tuck the cord from the concealed bookmark between the spine of the book and the dust jacket. Hand pressure holds it there as you perform.

Place your text-bearing duplicate bookmark in the opposite end of the book so when you open it to 'read' the text, the dust jacket and bookmark are right side up; the book itself is upside down. Thus, when you 'read' the passage (really from your bookmark) the audience is subconsciously 'sold' on the fact that everything is as it should be.

In performance (after you're through 'reading') give your participant the bookmark to insert into the pages as you riffle. Keep everything above eye level so no one can see the reversed book or the second bookmark. Close the book on the bookmark.



Hold the book by the spine and cup your other hand at the bottom of the spine, momentarily supporting the book & dust jacket and concealing the hidden bookmark's satin cord *(1st illustration).* Tip the book so the visible satin bookmark cord runs along the top end of the book, between the covers. Push the bookmark almost flush with the top of the pages and loosen your grip just enough to allow the book to slide out of the dust jacket about an inch.

With your free hand, pinch and hold the top bookmark's cord tightly against the inside of the dust jacket. Lower your supporting hand, sliding the book free of the jacket *(2nd illustration);* the gaffed bookmark remains concealed inside the dust jacket. A well-timed pivot, orienting yourself for a return to the stage, supplies cover for the move. Tug on the dangling cord to ease the bookmark into view, then hand the book over your shoulder to your helper.

Return to the stage while reading aloud the literary reviews and comments from the dust jacket. (Find some with clever, pithy comments or write your own.) Place the dust jacket, with its hidden bookmark, aside as you take pen and pad to hand. Finish as described.

Your miscall of the word is insurance against someone getting frisky. When you state the wrong word, there is no longer any incentive to make you fail, so you're more likely to get an honest reply.

Tape your contact information on the bookmark which the participant gets to keep or, better yet, make up your own using some of the photo and page layout software available for most desktop computers.

The X-Cards

I'm more comfortable with a "super sensitivity" premise rather than the original "out of body experience" justification in the original SYZYGY version. It's much more believable, as you'll see.



"Certain 'psychic' abilities" begins the Mentalist, "have received a lot of press lately. Among the most interesting are those which are purported to be normal senses, amplified. Would you like to see if you have a heightened physical sense?"

After a participant volunteers, he is requested to supply one of his credit cards (or a frequent flyer card, prepaid phone card, or rental car discount card). He's reminded to remove it from his wallet, face down so no one can see the numbers on the card. The mindreader takes the card and slides it openly and honestly into an opaque manila coin envelope, folds over the flap, and places it on the table. Then he does the same with one of his credit cards, saying, "You may already know the numbers on your card, so you'll have a chance to try it with mine." Next, he shuffles both envelopes until no one knows which one contains either card and asks, "Which envelope shall we try?"

When one is indicated, the performer runs his index finger lightly across its face and informs, "This one is yours. Hold on to it for a moment."

"I suppose you are curious how I knew that? It's that amplified sense of touch I mentioned. Here," smiles the performer, holding the other envelope which he claims contains his own card, "run your finger over the surface of the card. There are embossed numbers on the credit card inside. Can you feel them? Sometimes it helps to close your eyes and imagine seeing with your fingertips. What's the first number?"

"Seven," replies the participant.

"Nope. Perhaps your strengths lie in other areas. The leading number on major credit cards – 3, 4, 5, or 6 – denotes American Express, Visa, MasterCard, and Discover, respectively," replies the performer. He pulls open the envelope's flap, pulls the card out into view, and says, "See - my Amex card's first four number group begins with a 3." He slides his card back into the envelope, folds over the flap, and says, "Place your envelope back on the table and I'll try it with your card's numbers."

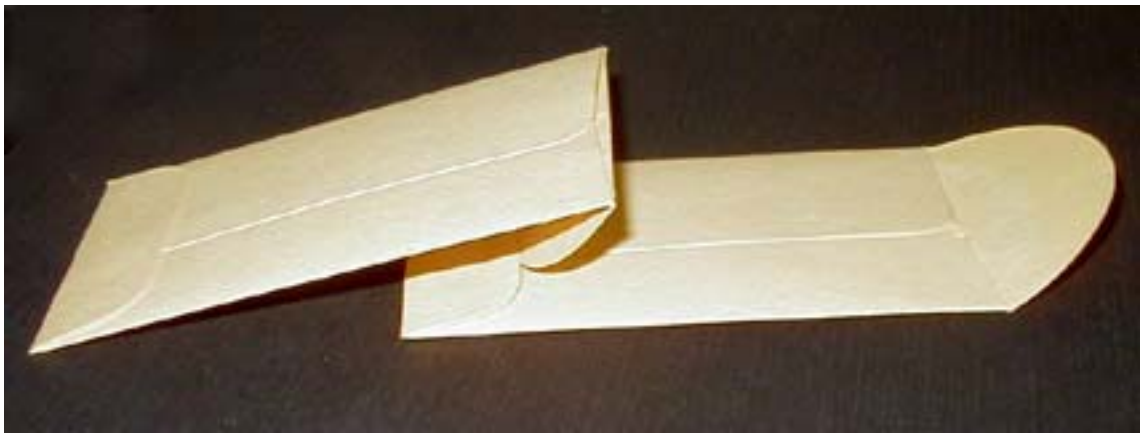
The Mentalist moves his extended fingers over the surface of the envelope, then takes out a pen and starts making sketchy lines on his card's envelope. "I feel a shorter series of numbers than normal. This isn't a credit or debit card after all, is it? And the color doesn't 'feel' right, either. More of a silvery color. White lettering in this corner. It's well worn so it's received plenty of use. Hard to feel all the numbers."

Finishing his sketching on his envelope, the performer admits, "Well, I'm not sure of all the numbers; I think I got most of them, though. Let's see."

The envelopes are torn open and the cards are placed on the table. The envelope upon which the Mentalist was sketching is placed next to the participant's credit card showing

an uncannily accurate representation of the details on the card!

A rubber-banded stack of opaque coin envelopes, their flaps all extended, is held seam-side-up. The *second envelope from the top* contains one of your old credit cards; a spot of adhesive or wax holds it in place. Insert your fingernail beneath the top edge of the sealed bottom flap and lift the edge (without creasing it). The top, empty, envelope envelope has its flap folded back onto its face. When the second envelope is pulled from the stack, that little lifted bottom flap will engage the backfolded flap on the top envelope to pull it into a normal, extended position.



Raise the stack of envelopes in your hand so the bottom of the stack is slightly toward the participant and the opening side is toward you. Take your participant's face down credit card and insert it into the top (flap folded back) envelope. Pull the second envelope out of the stack by its flap, rotating your hand holding the stack of envelopes to hide your 'second deal'. Fold the flap to close the envelope and place it on the table, flapside down.

Openly slide your own credit card *with it's back toward the participant* into the new top envelope, *above* the participant's card already inside. Pull it from the stack and place it on the table next to the first envelope using exactly the same motions.

After the mixing, if he happens to point to your envelope (you'll know which is which - one of them has a double card inside), just touch it lightly say, "This one is mine - here, hold onto yours..." and continue as above.

After your participant's attempt at sensing the number on the card in your envelope, pull open the flap and, after squeezing opposite sides and ends to align the cards perfectly together, reach in with your fingertips and pull the pair of cards into view. Because they are aligned, his card will be perfectly hidden behind yours. Hold the card(s) by diagonally opposite corners showing the face of yours as you explain the numbering system. The numbers and design on *his* card stare in your face! Memorize all that you can.

Put the card(s) back in the envelope and refold the flap. Focus on "his" card in the envelope he holds. Describe what you remember from your glimpse. Scribble and make notes on the envelope containing your card(s).

The cleanup is simple. Hold both envelopes together and tear off the flaps so you can dump out the contents. It's assumed that each card comes from a different envelope. Your extra card stays hidden inside its envelope, to be recovered later.

You can put a small bead of wax or the office adhesive "Blu-Tack" on the back of your credit card so squeezing them together once will keep them perfectly aligned. When they drop into view, place your envelope (the one on which you made your sketches and notes) in the center of the table to misdirect as you spread the cards to break the stickum connection.

Keys Royale

Sometimes it takes a few performances for a good routine to evolve into a great one. The original iteration of this presentation used an awkward pocket 'lock index' - workable, but clumsy. Once I was performing this routine on a regular basis, its method and performance quickly streamlined.



"Intuition is defined as the ability to make accurate decisions with limited information," declares the Mentalist as he approaches an audience member and empties several keys and a small luggage lock into his hand from a faceted, stemmed glass. "This 'gut feeling' often provides the narrow margin necessary for success or survival, and is easily demonstrated. We'll use a number of keys but only one of them opens the lock. You, sir, are now the official tester. Please try each key in the lock. Please let me know when you find the working key."

The Mentalist continues speaking to the audience, explaining intuition, as the keys are tested. He 'notices' that the helper looks a little frustrated and reaches into his pocket to bring out a long keychain from which he removes a seventh key. "Did none of the keys open the lock? Try this one. Unlike my brother-in-law, it works. Good. Close the lock and drop it into the glass. Toss in all the keys, too. Thank you."

Continuing, the performer states, "The reason keys function as they do is because each one is cut to a different pattern. Only the key which exactly matches the lock's pattern will turn; one which is a few thousandths of an inch in variance may look nearly identical but will not function. You had it in your hand; did you make note of the pattern? No? Of course you did, or at least your subconscious mind did. Now let's put that subconscious to work. Please stand here with me, so the entire group can see."

The performer empties lock and keys into his outstretched hand. "Take one key. Show it to your brain. Now go with your gut feeling. If you feel that it is not the proper key, put it back and take another. You may exchange as many times as you wish. When you sense you have the right one, say so."

Once the participant is satisfied that his choice process is complete, he is asked to insert the key into the lock - but not to turn the key yet! "Your odds of random success are 1 in 7," declares the Mentalist. "But when you follow your sixth sense, your intuition, you cannot fail. Turn that key - and never doubt your intuition again." Success!

The first six keys are identical and will open a duplicate lock which is in your pocket. That lock is secretely introduced in a variant of the 'shuttle pass'. Use a heavily faceted, stemmed glass and conceal a strong magnet (mine was salvaged from a small audio speaker) in the hand which holds the glass. It attracts the lock's steel hasp and retains the lock inside the glass (much like a "Chop Cup"), hidden by cupped fingers and the reflections from the cut glass facets. Be sure to select a lock which has non-magnetic brass keys so they won't be attracted to the magnet. Dump the keys from the glass onto the

duplicate lock hidden in your hand. Let your helper take the lock and his choice of key, after which you drop the leftover keys back into the glass to conceal the first lock.

If he happens to take the single key which will only open the first lock (which is still magnetically hanging in the glass), say, "Place it here. One down, five to go. Continue to eliminate keys until only one is left." When one key and the lock remain, drop them in his empty hand to clear yours for the 'eliminated' keys. As he inserts the last key in the lock and all eyes and attention are on him (as you warn him not to turn the key yet), deposit the keys on top of the held-out lock in the glass and set the whole works aside.

Finish as above.

There are several reasons this routine plays well. The lock, something with which almost everyone is familiar, is a metaphor for a challenge; a closed mind; denied access. When it snaps open, your audience is instantly aware of the success.

Bear in mind that it's your participant who enjoys that success. He's the hero who harnessed his intuition. You are merely the catalyst.

Having the keys tested to "find the one which opens the lock" is psychologically better than saying "none of these keys opens the lock - go ahead, check me." It serves our purposes to ensure the audience is aware that only one key in seven will open the lock but we shouldn't fall into the trap of 'proving' none of the others function. That's the action and mindset of a magician whom the audience has learned to distrust. You see, magicians have to prove they're *not cheating* whereas a Mentalist is not hampered by the same assumption.

Instead, asking the participant to "find the key which works" serves the same purpose but without the 'impending challenge' factor. Moreover, having been told that one of the keys will work, the participant will try all six keys more than once.

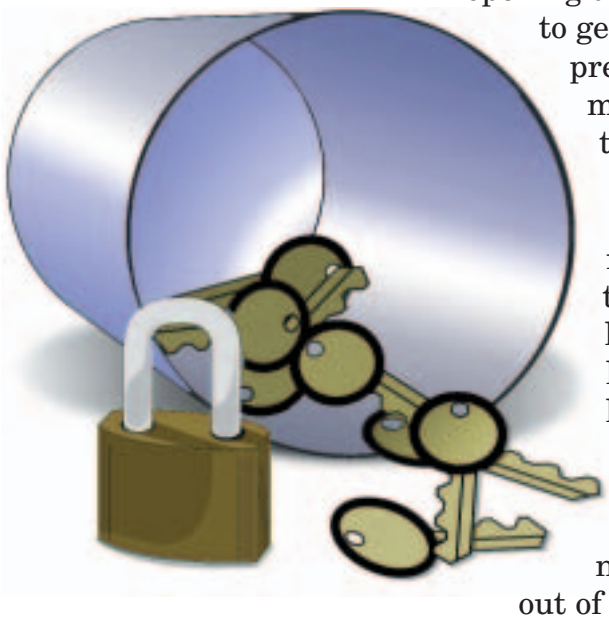
Theatrically, the period during which the keys are being tested is "dead time". When I perform this piece, I fill that time with a true story illustrating the use of intuition:

> "Police officers have long been aware of the 'Blue Sense', otherwise known as intuition. Sheriff Ralph Ogden of Yuma County, Arizona was walking through a shopping mall parking lot when, for no reason other than a 'hunch', he used his portable radio to inquire about the license plate of a car he saw parked there. When the dispatcher returned with word that the registration was that of a stolen car, Sheriff Ogden was astounded (and the thief was arrested). Later, trying to puzzle out what had caused that hunch, he realized that his intuition had seen something which his conscious mind had missed; the car's rear licence plate was covered with squashed bugs! Either that car had been driven in reverse *really fast*, or it was *the front license plate from another car*. Had the Sheriff not learned to trust his 'Blue Sense', the bad guy might have escaped."

A few years ago I was booked to lecture at the Scottish Association of Magical Societies in Dunoon, Scotland. What I didn't know until I arrived is that I was also expected to perform in the Saturday evening Gala Show. And me without an act! True, I had my faceted glass and luggage locks, but they were not terribly visible or impressive for a large auditorium audience. I needed larger props. The following variation was devised 'on the fly' during a Saturday afternoon stroll.

Padlocks which are easily visible to a large audience aren't easily concealed in one's hand or hidden in a stemmed glass. A different switch is called for. After purchasing two sizable and identical padlocks I had about a dozen extra keys made for one of them. These are the keys with which the first participant tries unsuccessfully to open the other, first lock.

Instead of a faceted and stemmed glass, I opted for a small pail. A 'Big Gulp' large soft drink cup will serve nicely, too. As the non-working keys (those which fit the second, hidden lock) are tried, offer the container for disposal of the keys. As your participant is opening the lock with the final, working key, shake the pail to get get one of the keys up under your fingers in preparation for the Miser's Dream coin bucket move. Take the last key from him, which he found to open the lock, and pretend to drop it in the container, dropping the held-out key instead, which falls to the bottom of the container and makes the right kind of noise. This eliminates the only key which will not open the second, hidden lock. Offer the pail as a receptacle for the lock and, after it's dropped inside, ask your helper to stand up so the audience can more easily see.



Grasp the container by the rim with your free hand, thumb outside, fingers inside. By now, you will have secretly fished the hidden lock out of your pocket and have it concealed in your other hand. Reach into the container and take the lock in the pail in your fingertips. As your hand withdraws from the pail, slip that lock under the fingers of the hand holding the container. In a smooth continuation of the movement, pull your hand completely into view, now visibly holding the lock which the audience will assume is the same one so recently tested. Give the lock, apparently just removed from the container, to your helper.

Now, you can tip all of the keys out of the container into your open hand and remark, "'You may use any one of these keys - let your subconscious mind decide." When he makes his selection, drop your handful of keys back into the container, releasing the lock to fall among the keys, and set the container aside.

The above handling works well for a medium size padlock but not for the overgrown monsters which were the only ones available in Dunoon that day. You'll be delighted at how I resolved the problem.

Keep the final lock in your shirt pocket, under your jacket. Also in your shirt pocket is a necklace length keychain (I used my old dog tag chain from when I was in the service) upon which is strung the key which will open the first lock. As you return the keychain to your shirt pocket, pull the lock from your shirt pocket and drop it into your coat sleeve at the armpit. Any extra fumbling which occurs is explained by the difficulty you have convincing the length of chain to go back into your shirt pocket. Be sure to keep your wrist above waist level to avoid unpleasant surprises. When it's time for the switch, the

audience can see your plainly empty hand reach down into the container. The sleeved lock will drop into your hand, so cup your fingers to catch it. Proceed to switch locks as described earlier.

Have your helper cup his hands to receive all the keys as you pour them out of the bucket. Let the empty bucket (with the first lock inside, concealed by your fingers) hang at your side.

Ask your participant to spread all the keys out on the palm of one hand. As you 'count' the keys, spot the one key which will not open the lock he holds. Your helper is instructed to "take one key". If he happens to take the single key which will only open the first lock, say, "Good, eliminate another one. Continue until you're holding one, final key." Should he choose one of the working keys, take all the remaining ones and toss them into the bucket which covers the noise as you release the lock. Place the bucket aside and you're ready for your big finish.

Don't rush when you sleeve the lock or, later, when you do the lock switch. It's very clean and unsuspicious.

After reading one of Billy McComb's routine for linking finger rings, I decided to borrow his Modus Operandi to add one more twist to my presentation.

This new variation allows the participant's finger ring to be secured on the lock's shackle, eliminating from consideration any possibility that the lock might be switched. If you're working with luggage locks, the switch lock is open in your trouser pocket. Should you wish to use the larger, down-the-sleeve lock, place the open lock in your shirt breast pocket with the open hasp hanging over the top of the pocket.



Taking a cue from Billy McComb's linking finger ring routine, set yourself up with a four or five generic duplicate rings. For example, a man's signet ring, a plain gold wedding band, a woman's diamond solitare ring, and perhaps one or two more.

As your participant is testing the keys, look among your audience for a person wearing a ring similar to one of your duplicates. It needn't be identical because he will never have the opportunity to inspect it. Invite him to help you with your experiment in 'subconscious perception' by removing his ring.

As you pull the final key (the one which will open the lock) from your shirt pocket, show it for a split second to the person whose ring you will borrow saying, "Take a good look, it's important. That's enough." Then hand it to the first helper and say, "This key should open the lock - just in time."

At this point you should already have retrieved, from wherever you keep it, the matching duplicate ring. All eyes will be on the lock and key, so you can relax. You reach for the borrowed ring with your empty and and apparently hand it to the person who just opened the lock. Actually you exchange his ring for your duplicate. Give helper #1 the dupliate ring and take back the keychain. Have him slip the ring onto the lock's hasp

before it is relocked. Do not have it dropped into the pail, yet.

While apparently replacing the keychain in your breast pocket (under cover of your coat), slip the borrowed ring onto the exposed hasp of the hidden padlock, remove it and lock the lock, dropping it into your armpit sleeve hole. The small clicking noise can be masked if your first helper has been instructed to shake the pail so the keys will be thoroughly mixed. Ask him gently to place the lock & ring in the pail and retain everything for just a moment.

Invite the second participant onto your platform. After he's been made to feel welcome, retrieve the pail from the first audience helper and, as you walk back to your onstage helper, perform the pail switch in order to hand him the lock with his ring on it. Dump all the keys into his cupped hands and ask, "Remember the key I showed you? You have one chance to find it." Finish as before.

Topologo

In this age of icons, the concept of using corporate logos is a natural. There is probably some elegant topological theory which explains the modus operandi, but frankly, I don't care – as long as it works. It's based on an original concept by Martin Gardner.



"Advertisers spend billions of dollars to leave a favorable impression in your mind," begins the performer. "They want you to form a close association between their products and trademarks."

"It's no wonder then, that companies invest heavily in artwork and design to guarantee a strong impression. Here is a full page bearing nearly a hundred of these logos, as they are called, each graphically distinct from all the others. To demonstrate the potency of this advertising technique, we'll use only one of them."

The performer creases and folds a sheet of paper in half upon itself four times and then opens it fully. The fold lines divide the sheet into 16 cells, a 4 x 4 matrix.

"Size or placement should not influence your choice, so we'll cut this sheet into smaller sections and pick one at random. Let's fold the paper several times so we can cut all the layers at once However," continues the Mentalist, "*you* should do the folding. Just stay on the creases. It doesn't matter in which order or direction you make the folds, so feel free to exercise your creativity." When the packet is completely folded it is 1/16 of its original size.

Taking a pair of heavy duty scissors to the packet, the performer trims away all four edges of the packet in one continuous cut, producing round-cornered squares and a cutaway portion in one single piece instead of a stack of shreds on the tabletop.

The pieces are dealt into two piles, those which are face up and the others which are printing side down. The performer says, "From among those squares whose printing we *cannot* see, select one piece at random. Take a look at the assortment of trademarks on that scrap. Select one, complete and uncut, whose product you can picture in your imagination. Focus your mind upon that product."

The performer takes a pad and ponders a moment, gazing into his helper's eyes, then draws a rough sketch. It is an illustration of the very item in the participant's mind!

Researching through collections of commercial trademarks has yielded 8 different logos which generate instant product recognition: Lifesavers candy, Cheerios, Dunkin' Donuts, Michelin Tires, Lender's Bagels, Froot Loops cereal, Spaghetti O's, and Compact Disc. Each product, when sketched, will produce the same drawing: a circle within a circle.

The artwork with this section bears a photocopy master for this presentation. It's a collection of logos in which the force designs occupy the center of 8 of the 16 segments which result when the paper is cut, regardless of how it's folded. The remaining logos are either 1) on the pieces which are not selected; 2) trademarks which are scissored in half because they lie across the fold lines, or; 3) unknown and generic companies.

As you thumb through to separate the pieces, make sure the force logos are face down. If not, turn the packet over. Dealing the non-force pieces face up on the table, displaying a variety of logos, reinforces the randomness of the selection.

Once your participant has the final piece in hand, sweep all the remaining pieces from the table and discard them.


DHL
MasterCard
Windex
Cheerios
SPALDING
abc
CITIBANK
Peterson
SPERRY
Holiday Inn
DUNKIN' DONUTS
IBM
WENDY'S
OLD FASHIONED HAMBURGERS
Jeep
Kodak
Paramount
NBA
Checkmark Associates
Miller
Lender's Bagels
Nintendo
Blue Cross Blue Shield
COMPACT disc DIGITAL AUDIO
NFL
Matthews
DAYS INN
GAF
LAZBOY
DUAL TECHNOLOGIES
REALTOR®
TEXACO
Ford
UPS
Member FDIC
Coca-Cola
MICHELIN
7UP
Kellogg's FROOT LOOPS
DURACELL ALKALINE BATTERY
Steel
JOHN DEERE
SATURN
Ferrari
interlap
AT&T
SHELL
PGA TOUR
LIFE SAVERS
Norelco
SPAGHETTIOS Pasta in Tomato & Cheese Sauce
SIMAX
digital
Fraktur
Ray-Ban
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Lee Earle's

Sun Signs



Pseudo Psychometry
and
Question & Answer acts
In Your Wallet!



Sun Signs

By Lee Earle

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Welcome to Sun Signs!

Sun Signs began with Larry Becker's clever idea for doing Pseudo Psychometry with one's personal business cards. Back in those days, the 5-digit postal Zip code was just becoming commonly used and he hit upon the idea of marking his business cards in a very subtle manner by varying the final Zip code digit.

It was in performance when I discovered that sometimes people fold the cards, hiding the corner in which the Zip code identifier is printed. Thus was born the concept of printing both sides of the business card.



It was in the late 1980's that I started using a larger card for table Psychometery - about postcard size. I designed them to have my photo printed in the center and my contact information circling around the margin in an endless sequence. The same bit of address or phone number appeard in each corner to identify each card. Simply toying with the cards provided the final topological link - the card could be folded three times and still have one of the corners visible!

The Burling Hull "Volta Supper Club Reading" idea was the perfect companion for the marked Psychometry cards but for that purpose both sides of the cards had to appear virtually identical and there had to be room to write a question. So the photograph card was eliminated, to be replaced by a double size, folded-in-half business card. On each side was one panel was blank and one was imprinted with my name and tagline. The contact information circled in an endless loop at the edges.

In the commercial version, the personal contact information was replaced with some simple but elegant graphics for the twelve Sun Signs of the Zodiac. The cards were supplied as pages to be torn out of a pad. The corner signs on subsequent cards changed in calendar order. Sorting and collating for the rotation turned out to be fairly labor intensive process that sent production costs rising with a projected final retail price ballooning above reality. Rather than raise the price, the item was discontinued.

Thanks to the virtual ubiquity of computers on desktops these days, it's been reborn to serve another generation of performers.

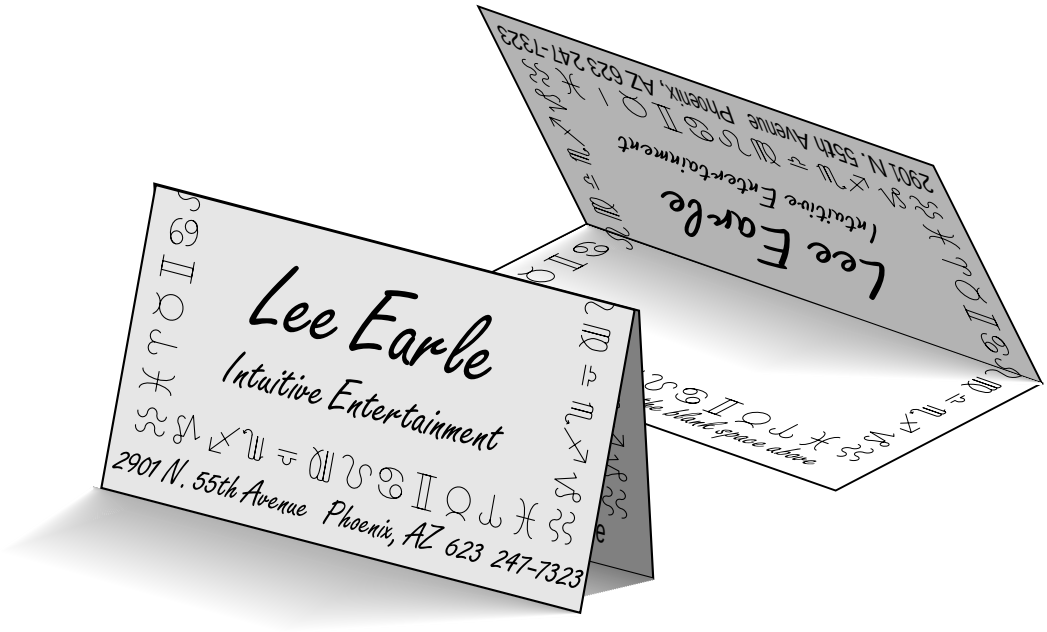
Sun Signs is a tried, proven, veteran piece in my personal repertoire and has given me years of wonderful reactions from my audiences. I know it will perform equally as well in your hands.



Lee Earle
Phoenix, AZ July 2002

This manuscript enables you produce your own Sun Signs cards giving you the advantage of being able to perform Pseudo Psychometry and Question & Answer readings at a moment's notice, out of your wallet!

First, please notice the border on the front and back of a Sun Signs card. The border consists of a continuous repetition of the twelve signs of the Zodiac, arranged so the same sign is at every corner of the card. This exact pattern is duplicated on the reverse of the card as well.



It is this corner Sun Sign which allows for a "Semper Paratus" Pseudo Psychometry routine. Obviously, if the series of Sun Signs is rotated, bumping each sign forward one position, there would be a different sign occupying all eight (front & back, remember) corners of the card. Twelve signs allow for a dozen apparently identical cards, each with a different sign in the corners.

Please bear in mind that you do not have to put the cards in any particular order. The fact that they all have different corner signs is sufficient. When a group of cards is given to participants in the audience and then collected after information has been written inside, you can easily associate the corner sign with the person to whom you gave the card.

How? Through the use of mnemonics. Memory association and 'hooks'. It is simply too much trouble to put the cards in Aries through Pieces order and then try to remember that Cancer is card number four and person number four is the lady sitting over there. An association technique is much simpler and less error prone.

When you hand out the cards (let's assume it is the card with the Leo sign in the corner) you construct an image in your mind which puts a lion (Leo) and the participant together in some zany imaginative exaggerated manner. Visualize a lion biting through the bright green blouse the woman is wearing, tearing and ripping the fabric and staining it blood red in places. The more vivid the image you generate, the easier it will be for you to recall later. Just glance at the card, bring up in your mind's eye the appropriate image which matches the corner Sun Sign, and then look at the person to whom you give the card.

Really observe her for a moment. Look for her most prominent feature of her face? Does she have a big nose? How about a luscious mouth? Does she have fabulous hair?

The first feature you notice is the one to use. Now picture that angry lion clamping his jaws on that portion of her appearance, anatomy, or accessories.

The is the essence of the mnemonic technique. It is far more useful than a numbering system because you needn't worry if your audience is moving about, as at a cocktail party for example. If several of your participants change position with one another you will not be flustered in the least. Also, your mind is freed to concentrate on presentation rather than focusing on calculations.

In order to make your prepartaion easier, I have included on the following pages a list of the twelve signs of the Zodiac as well as a few beginning associations to help get you started. The Sun Signs are not my design; they are a standard set of symbols used by astrologers when making their charts. Those who know nothing about astrology will look at them as interesting designs and nothing more; others who may be familiar with the signs will find them familiar and accurate.

By the way, I use females in these examples because my audiences are predominantly women.



Aries is the Ram. The sign on the card is much like a front view of the critter's head, with the two horns curving up from the top of the skull. The ram can be visualized butting into an ample bosom, for example. If your participant is wearing prominant jewelry, you can picture those earrings attached to the ends of the ram's horns.

Taurus is the Bull and this Sun Sign is easily associated with the animal; just look at the bull's horns on top of his head. The sharp horns are easily pictured piercing the lady's hat. Replace, in your mind, the bull's nose ring with her unusual wrist watch for another useful association to aid your memory.





Gemini is the sign for the Twins, thus the Roman numeral two. Picture Gemini as two people stretching the participant's wire-rim glasses in opposite directions. You can also visualize each twin occupying one of the side pockets in her jacket. Remember, the more outlandish the image you generate, the better you will remember the association.

Cancer is the Crab and if you look closely, you can see the image of the crab's eyes and feelers (or perhaps his legs, depending on how vivid your imagination is). One can visualize the crab hanging by one enormous pincer on her tunic's brass buttons or snipping her strand of pearls, allowing them to scatter upon the floor.





Leo is the Lion, illustrated here with the curve of that magnificent mane surrounding his head. When the lady with the gorgeous eyes takes this card you can picture the lion drawing his powerful claws across her face, ripping those orbs from their sockets. I did say that the more grotesque your image the more easily you'll remember the association, didn't I?



Virgo is the Virgin. She's standing with her legs crossed next to the tall guy with the straight legs. Now picture those crossed legs wearing the next participant's fashionable, mid-heel shoes or wrapped around her thin neck in a wrestling hold.



Libra is the Scales like those Blind Justice carries. The shape of the Libra Sun Sign more or less resembles the fulcrum at the top of the scales. You can put the lady's bright purple purse, her umpteen-carat cocktail ring, or her silver tooth filling which shows when she smiles on the balance pans. If you have a sadistic streak, hang the scales from her nose.



Scorpio is the Scorpion. See the little stinger on his tail? It isn't difficult to imagine that stinger piercing the dark beauty spot above the woman's lip or impaled in the corsage which is pinned to her lapel. Any feature of her appearance or clothing can be the scorpion's target and your "hook" for instant recall.



Sagittarius is the Archer. Thank goodness you don't have to spell the name to make the association. You can see the arrow and just a bit of his bow in the Sun Sign. The arrow is simple to imagine stuck in the cameo at her throat or dipped into her very visible cleavage. You did notice the cleavage, didn't you?



Capricorn is the Goat. And this randy old goat has one curved, deformed horn. You can imaginarily wrap her expensive designer scarf around that bent horn or insert the sharp end of that horn into the tasteful belt buckle she wears at her hip.



Aquarius is the Water Bearer, thus the waves. Visualize that water flowing out of the sleeves of her tweed jacket. Sometimes, if the lady has an elegant coiffure, my mental image is one of a large stream of water drenching her and turning that hairdo into a disaster.



Pisces is the Fish. My mental imagery transforms this sign into an ultra close-up of two fish kissing. Those smelly fish can be visualized as attached to her charm bracelet or tucked under her angora sweater, writhing and flopping as they gasp for air. The picture is outrageous but it is easily remembered - and that's the point.

The following page has a number of faces with which you can practice your associations.

Here are twelve women - each of them is given a different Sun Signs card. Practice making the mnemonic association for each sign, then turn to the next page.














Yes, the women have moved around. Can you still make the correct associations?





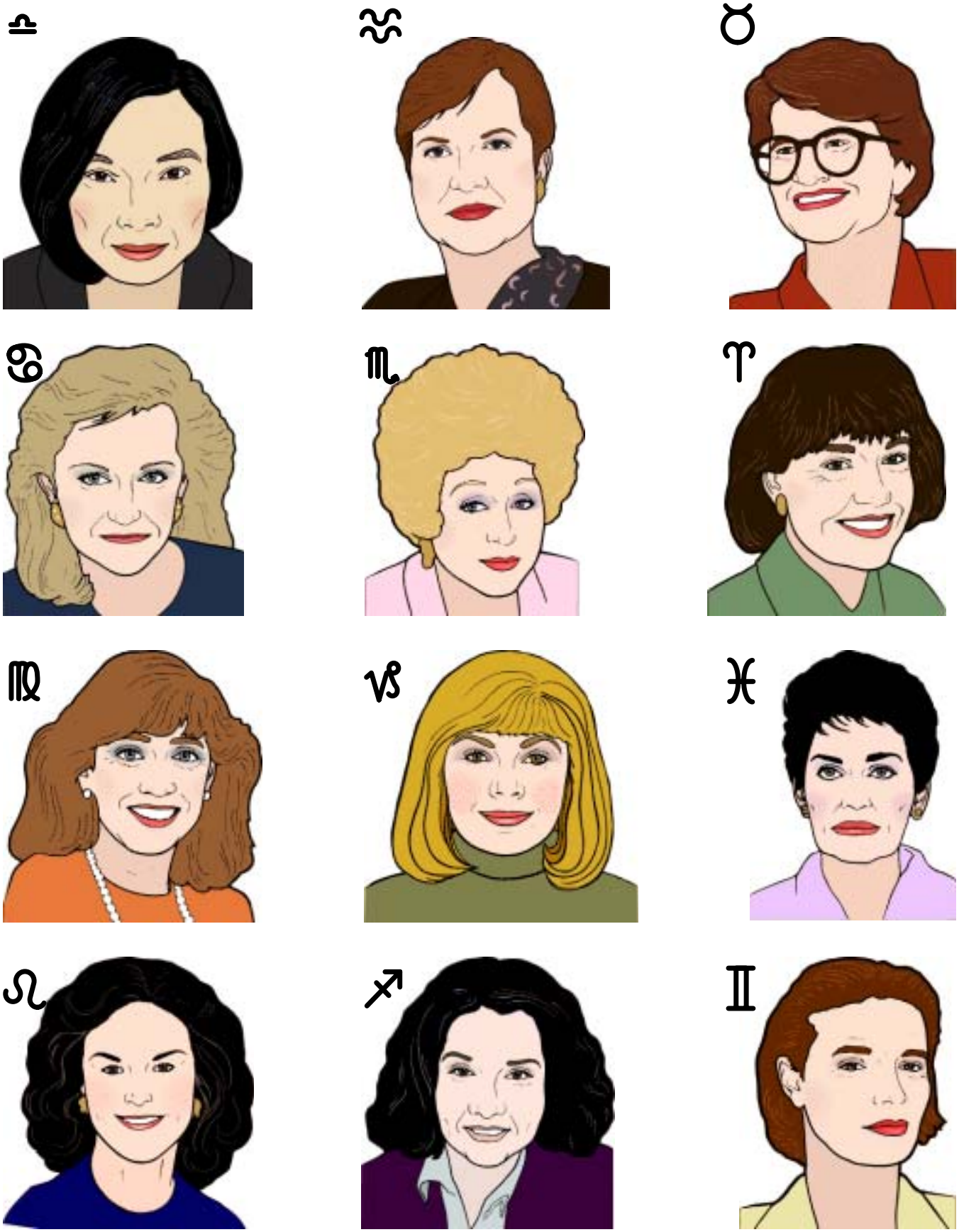









Here's one more group of ladies with whom you can practice.



Once again, the faces are in a different order. Can you still recall the Sun Sign association with each individual?














Having distributed the cards and associated each lady with the Sun Sign on the corners of her card, ask each participant to sign the inside of her card, in the blank space below your name. Request each woman to "transfer your personal aura to the card" by placing her lip imprint directly over her signature. This, by the way, has very erotic connotations which will not remain unremarked.



Once the lipstick is in place, the cardholders are asked to fold their cards to conceal the identifying information within. "In fact," you apparently ad lib, "fold the card in half again. Then fold it once more," thus totally sealing the signature and cosmetic imprint within. Gather the triple folded cards in a convenient container; I swirl them in a large florist's brandy snifter and sniff the "bouquet" within as I hold their gaze with mine. (I first wrote about this in "On Second Thought", now one-third of the rereleased "Lee Earle's 1-2-3 Trilogy".)

Take one of the folded cards and "sense" the aura emanating from within. While you are at it, notice that, even though the card is triple folded, one of the corners is still visible on the outside and that corner Sun Sign is your clue as to whom the Pseudo Psychometry reading should be directed. When you deliver the reading, remember that you should use language which suggests visual imagery, painting a provocative picture in her mind's eye,

When your short reading is complete, return the folded card to the appropriate person. *After* it is clear to whom you are speaking, unfold the card to look at the signature and then address her by name. Get her to validate the reading by making the last line of your reading something very flattering, ("...however the core value of this aura is simple honesty...") then asking her, "How'd I do?" or "Isn't that right?" or "Does that make sense?" If you're really daring, "Was it good for you, too?"

Keep the readings positive and upbeat. Every woman needs to be told that she is attractive, desirable, intelligent, witty, charming, and sensuous. They may recognize your readings as flattery, but they will still be delighted to hear you deliver them. Later in this manuscript I have included a number of short readings ideal for psychometry.

> **Please remember that *the reading is the entertainment.* The fact that you return the card to the person whose signature is within only serves to lend credibility to your reading. If you reduce the presentation to a discovery of which card came from whom, you will disappoint your audience and will forfeit the tremendous entertainment value of this routine.**

You will also note that, in the illustration on the first page, my name and contact information are shown on the card. When you produce your own Sun Signs cards, whether a few at a time or in bulk after producing 'camera ready' masters for use by a copy house or quick print shop, place your name and contact information on the layout. Use your favorite word processing or text layout application to position the information as indicated on the template provided.

By preparing your cards in this manner, you limit the area in which information can be written to one-half of the card, above the line which says, "Write your thoughts here." You will also enable one of the most mind-boggling one-on-one mind reading demonstrations possible using a second, even more diabolic principle from the mind of Burling Hull. Ask the person for whom you wish to do your reading to write a question (in the blank half of the card) then fold the card once with the writing hidden within the folded card and then to sign her name in the blank area on the outside of the folded card. If you can manage to secretly turn the folded card "inside out," the card will appear much the same (on the panel stamped with your name and address), *only the question will now be on the outside of the card for you to read.*

The handling is simple and requires a minimum of misdirection. In a one-on-one reading, the opportunities are countless. With others present, the "move" can be done while adjusting your chair, urging an onlooker to move her closer, getting a pen from your inside coat pocket, or when folding one's arms a thoughtful gesture. You are *encouraged* to adapt one of your own natural gestures as cover, beginning with the basic *move.*

Once the participant's question is written within the blank space on the inside of the card, request that she put her initials or signature in the blank area on the back of the folded card. We are going to use the excuse of "analyzing" that that signature to view her question later.



Take the card in your hand with the fold toward the crotch of your thumb *and* the open edges at the fingertips. The imprinted side of the card is against your fingers.

Extend the thumb until the pad of your thumb can get a grip on the edge of the card, The bottom edge of the card is gripped by the pads of the second, third, and fourth fingertips. The edges of the card are best positioned in that little line on the inside of your fingers which marks the "hinge" between the first and second segments of each finger.

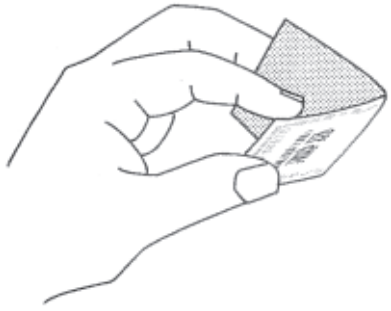


Pull the edges of the card open, wedging the fold of the card against the base of the fingers. As the angle between the sides of the card widens, curl the index finger against the back of the card to assist in reversing the fold.



Continue the folding motion until the card, now inside out, is held between the thumb and fingertips.

At this point it may prove helpful to rotate the card slightly so it appears that you merely shifted your grip on the card.



This move will seem awkward the first hundred or so times you practice it. (You do intend to practice, don't you?) After a while, the movements will become more comfortable and almost second nature.

Even after the most ardent practice, the flurry of fingertip activity will be sure to attract the eye of the participant unless successfully covered or misdirected. If you are seated, just bring both hands to the sides of your chair seat and adjust your chair forward just a bit. When the hand holding the card drops below the edge of the table, you do the move. This is much more effective if you first try to "scooch" the chair forward by shifting your weight. Unsuccessful in that attempt, you naturally help with your hands.

Another way to accomplish the reversal is by placing the card-holding hand behind the participant's shoulder to urge her closer *Do not look at the hand holding the card!* You will have plenty of time to view the message later,

Docc Hilford, publisher of the New Invocation, has a method which works well for him. The card is in your left hand. Bring your right hand to your chin, as in a pensive gesture, and cross your left arm beneath your right arm. This action places the card below your right elbow. A small turn to your right will block the participant's view of the card with your body, giving you ample opportunity to reverse the card.

In all of these methods, before you secretly reverse the card you must glance at the outside of the card and observe the initials, Sun Sign, drawing, etc. and *remember the information*. Allow the participant to see, without being obvious about of it, that her drawing or initials are visible on the rear face of the folded card (the side which is showing when it is in position for the move).

After the move is completed, you will appear to be studying her signature *but you are really reading the participant's question!*

This next idea is adapted from one of Orville Meyer's handlings. Ask your participant to write a question of the present on the card. When she is done, hand her a second card for a question of the future. Do the move with the first card while she is writing her second question. It's like taking candy from a baby.

By the time she completes her second card you will have reversed the first one. Stand her second card in front of you, tent style, so she is viewing the rubber stamped side and you are looking at the "Write your thoughts here" side. Place the refolded first card on the table next to the second one and they will appear identical to her, reinforcing the illusion that you have done nothing. In fact, you will be looking at her first question, now on the outside of the card, and her initials on the second card.

Begin with a general reading for your participant and toy with the cards, nesting one over the other and then separating them again. After a couple of these "nervous energy" movements, she will not be aware of which card is which - if she was even following them to begin with.

Pick up the *second card* (the one with the question still folded inside) to "get the vibrations" and then *answer the question on the first card*. Once you have successfully delivered the information, take a moment to "study the handwriting" on the inside of the card "for additional feedback," being careful not to reveal that you are *really reading the second question, getting a one-ahead the next card*.

Pick up the remaining card (the refolded card with the question on the outside) and answer the second question. When you are concluded, nest the folded cards together and put them in your pocket. If you wish, you can tear both cards in half at the fold, returning the business card portioins to the participant to keep("...give the other to a friend who might benefit from a similar reading...") and then tear the remaining sections bearing the questions into small pieces, "respecting the privacy" of the participant.

For readings at a Psi Party, you can have each participant fill in a question, fold the

card, and then sign her name on the outside of the card. Each will pass her folded card forward to be collected. As you dip your hand into the container to select a card, you can easily reverse one and pull it into view. Of course, you pretend to study the signature on the card while really reading the question. When through with each, just place the folded card in your pocket.

If you are wearing a sportcoat, blazer, suit, etc., you can reverse the card as you reach (with the hand holding the card to be reversed) into your inside pocket for a pen or pencil. It is much easier to do the move if you are *getting* a pencil than if you are putting the pencil away. Hold the coat open with the other hand as you reach inside.

This move is ideal when using Sun Signs to gain information on stage, right under the eyes of the audience. After the participant writes the information you wish to learn on the card (above the inscription, "Write your thoughts here.") take back your pen from him and place it in your shirt pocket. Ask him to fold the card and then hold it up to the light to see if he can read through the card. "I want you to be sure nothing shows through."

Take the folded card from him and ask him to place his initials on the card, "Right here, next to my name" you indicate, as you point to the 'business' side of the folded card. The card is in your right hand, in position for the turnover.

When your participant reminds you that he no longer has your pen, open your coat with your left hand. Reach in with the right hand (which holds the card) to get the pen and reverse the card after your hand moves out of view. Don't worry about fumbling a little, *but whatever you do, don't look at your hand inside your coat[*

Bring out the (now reversed) card with the pen and ask the participant to put his initials on the card as you hold it, at eye level, with the fingers of both hands holding the folded card between them. This puts his written information *right in front of your eyes* as he pens his initials on the reverse side of the folded card! The card can now be put in an envelope, folded a couple more times, etc. and you have the information you need to perform miracles. If you prefer to avoid pre-show work with clipboards, etc., you will profit immensely by using this method instead.

One might reasonably ask what to say when delivering a pseudo psychometric reading. Recognizing that many might be purchasing Sun Signs as their first entry into serious mentalism, I persuaded myself to include some short readings in various styles.

The important thing to remember when delivering any short reading is to *speak as if you believe what you are saying* and to *behave as if you are really telling the participant something important about her character and personality.* These readings, and most others as well, are very generalized and can apply to almost everyone. When the reading appears to be generated from a personal attribute (signature, lip imprint, "aura," etc.) it has even more impact. Try it a few times on people who don't know you have a background in conjuring and you'll be amazed at the reaction.

With the very kind permission of the copyright holders, the following pages contain quotations from some of my favorite publications which I personally have found useful. I can give these books no higher recommendation that the fact that they are dog eared and well-thumbed components of my working performer's library. If you like what you read, you will find more of the same available in the original books from which the examples were lifted.

Buy them; learn from them.

King of the Cold Readers
Bascom Jones, (deceased)

I see there are some moments when you let your imagination run away with you. You recognize them, but you don't spend a great deal of time daydreaming. You are able to make positive, concrete plans. You are able 10 set goals and accomplish those goals. Whatever you set your mind to achieve you can accomplish, if you wish to devote the energy and effort.

You have a strongly developed sense of adventure, an interest in travel. I sense you will experience a number of fantastic journeys in your life. While you don't usually play mind games with others, you do tend to play those mind games with yourself. You have the ability to find excitement looking through travel brochures. I see you visiting places in your mind, but I also see you visiting exciting places in your lifetime in an actual physical way, too.

The Private Medium's Secret Guide
Hades Publications, Box 1414, Station M, Calgary Alberta, T2P 2L6, Canada

You are approaching a crisis or climax in which the course of your life will be directed into a channel much for the better. I see you have long planned a change - a change of address, surroundings, and people near you. This change would greatly benefit your present surroundings, and I advise it as soon as possible.

I can look into your future telling that, with the approach of this new cycle, conditions will be better for you. Banish much of your worry and anxiety. Banish those petty jealousies and suspicions from your mind; they are unworthy of you. Convey my message to your loved ones at home as it is a message of hope and good cheer to you.

Psychometry from A to Z
Richard Webster, 22 Mariott Road, Pakuranga, Auckland, New Zealand

I sense a beautiful garden full of sweet smelling flowers. Not a real garden, but a special place reserved for those who deserve the peace and tranquillity such a spot can offer. There has been some uncertainty or reluctance to act on occasions, which has slowed your progress more than once. But overall there is a special thread of purpose that has kept you moving in the right direction.

Here is someone whose word is her bond. I can see times when you have been misunderstood and periods when all you had were your principles. Yet, your sincerity paid off as people know where they stand with you. You reflect an aura of honesty and trust and people instinctively realize and react to it. I see you advising and counselling, being consulted by important people.

The Tarot Reader's Notebook by Ron Martin
Flora & Company, P.O. Box 8263, Albuquerque, NM 87198

I see a relationship a while back that wasn't really good for you, one that required that you give, and give up, far more than you eventually got out of it. This relationship tried to enslave, control and bind you to someone, where their needs, their growth were helped, but your own were not. This was unfair and not really helpful except possibly as a bad example... Certainly it's changed the way you view relationships now...

Because you, with your sensitivity, can feel others' moods so strongly, you may think it comes from within you someplace. You should examine these moods. It may be that you should just ignore them if it doesn't seem like there is any reason for you to have them... it's just not good for you to allow yourself to be unconsciously affected by others so easily.

The Mental Mysteries and Other Writings of William Larsen, Sr.
Genii Publishing Co., P.O. Box 36068, Los Angeles, CA 90036

Twice in the past I see you sitting in at the edge of the dark cave of eternity. Twice you rise as if to enter. Twice, by the strength of your own will, you are forced back. It might have been serious illness; or an accident - but it was very close. Then the cave disappears and there is warmth and the golden rays of sunlight.

Try, try again. Remember that old slogan, "If at first you don't succeed, try, try again?" Maybe that applies to you tonight. The feeling comes to me that you seem discouraged, or disappointed, over something. Please don't let one little failure overwhelm you. Try again - there are "better fish in the sea than have ever been caught."

Manifestations – The Ultimate Seance
Lee Earle

This aura reminds me of healing hands. When you are around someone who is old, ill, infirm, or disturbed, you seem to have a natural tendency to get close; to hug, touch. Literally a "laying on of hands." While this has been misinterpreted at times, you have never let it change your giving attitude toward people. You have taken to heart one of life's true lessons: Love divided is love multiplied.

I see you walking a path and coming to a divide, a fork in the road; one route is wide and smooth, but long and winding. The other choice is rough and steep but presents the shortest route to the same destination. You ponder in your mind the decision which cannot be avoided. And I see you taking "the road less traveled" and that has made all the difference.

You are your own harshest critic, finding fault with yourself over appearance, behavior, attitudes while most of us would be delighted to possess your gifts, While many have their glass half full and others find theirs half empty, you sometimes find yourself wondering why you should have the glass at all. Take an "out of body journey" and see yourself as others do - then dismiss your doubts. Your success is well deserved.

I get the sense of a change from idealism to pragmatism. Certainly you have become more assertive recently, almost as if you have decided to no longer be anyone's emotional doormat. You have kissed your share of frogs looking for Prince Charming. Now I can hear you asking, "I know your are an adult...but are you a grown-up?" No longer content to wither in the shadows, this is your time to blossom in the sun.

Renewal and refocus. This is a time in your life when you are changing course, both looking backward to relive where you've been and forward to enjoy the best part of the journey to come. The lessons of a lifetime seem to be coming together, forming a unique combination which provides the insight and skills to master the challenges still before you. You are the master of your fate and captain of your soul. Full speed ahead!

A certain amount of self-interest notwithstanding, another good source for cold reading material is "The Classic Reading" a reasonably priced seventy minute audio tape and its companion book. "The Classic Reading" teaches a simple "stock" reading and the techniques to vary and alter the reading so it is different each time it is delivered.

Printing your own Sun Signs cards

The layouts are '6-up', meaning that there are six Sun Signs card images on each of the master pages. Once they are printed on both sides, the 6-up sheets are cut to yield individual cards. The customization template page divides the two sets of matching front and back pages; the two pages before the template are matching front and back masters for six of the Sun Signs cards and the two pages after the template are the front and back masters for the other six Sun Signs cards.

You can print the Sun Signs cards yourself if your laser or inkjet printer will handle card stock - most do these days. Or you can print one 'camera ready master' of each page to be taken to a commercial printer or copy shop to do the work for you. Just be sure that the printer is aware of which front and back sheets go together - it's *very easy* to make a mistake. Trim and registration marks are positioned on each page to make certain that the images line up properly, front to back. Ensure that the "Write Your Thoughts Here" text is at the same edge on both sides.

The customization template is provided to show you the areas where you can put your name and contact information. Use your favorite text or page layout software to align your information on the page and then run the card stock (or camera ready master) through the printer again to superimpose the data.

I'd suggest using something other than white index card stock, however. Perhaps something in a parchment or vellum. If you use a commercial print shop, ask to see their sample papers. A small investment in paper stock yields tremendous dividends in the way your 'props' are regarded.

Bonus Layout

If you have access to a color printer, laser or inkjet, the rainbow layouts will add an extra dimension. They are set up using the same corner principle only it's *color* which is your key, enabling a "No Brainer" handling. When you give out the cards, the one with the red corners goes to someone wearing red (or with red hair, or bright red lipstick, etc.), while the one with the blue corners is given to someone wearing blue. Do the same with the yellow and green corners. Now you need to remember nothing - simply follow the visible corner color from the folded Sun Signs card to the person wearing that shade, and you're done!

There are only four variations in order to eliminate possible confusion between red and magenta or blue and purple if the scheme were extended to additional colors.

Bonus Layout #2

This layout features a light grey border with the Sun Signs in reverse, white over grey. It is quite similar to the commercially printed edition in which I used a medium purple ink on a slightly lavender, silk-threaded card stock.

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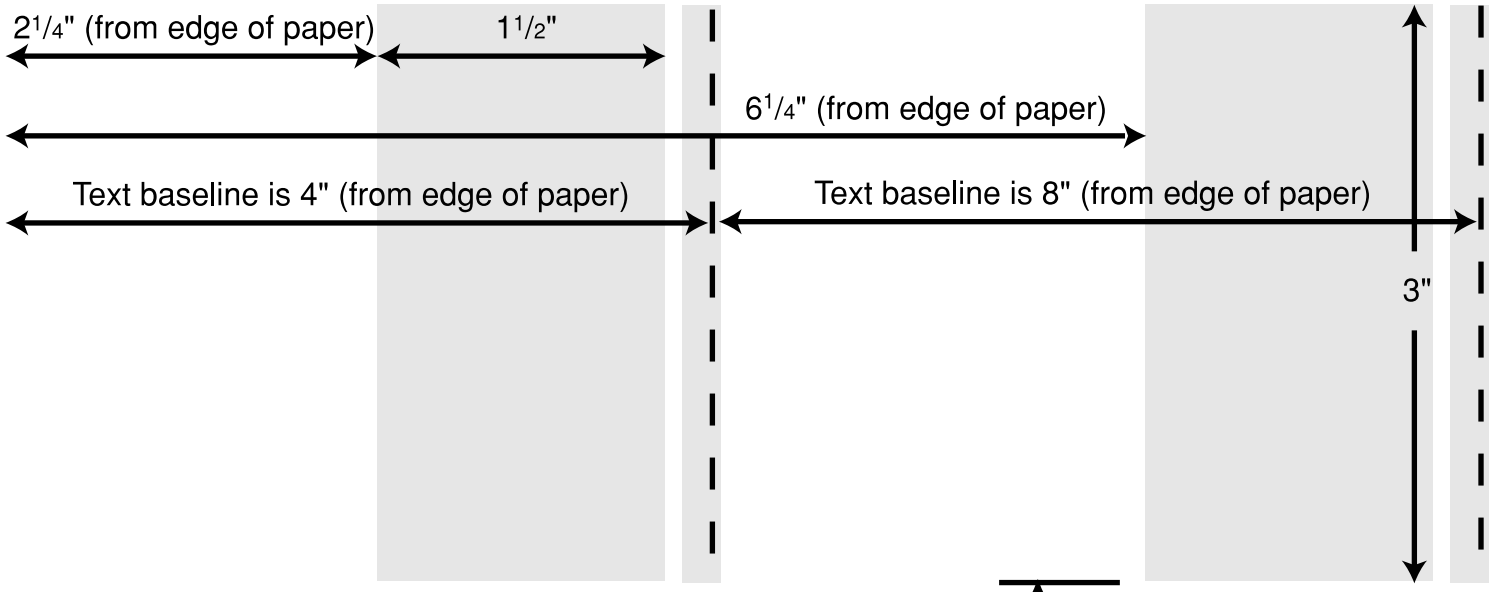
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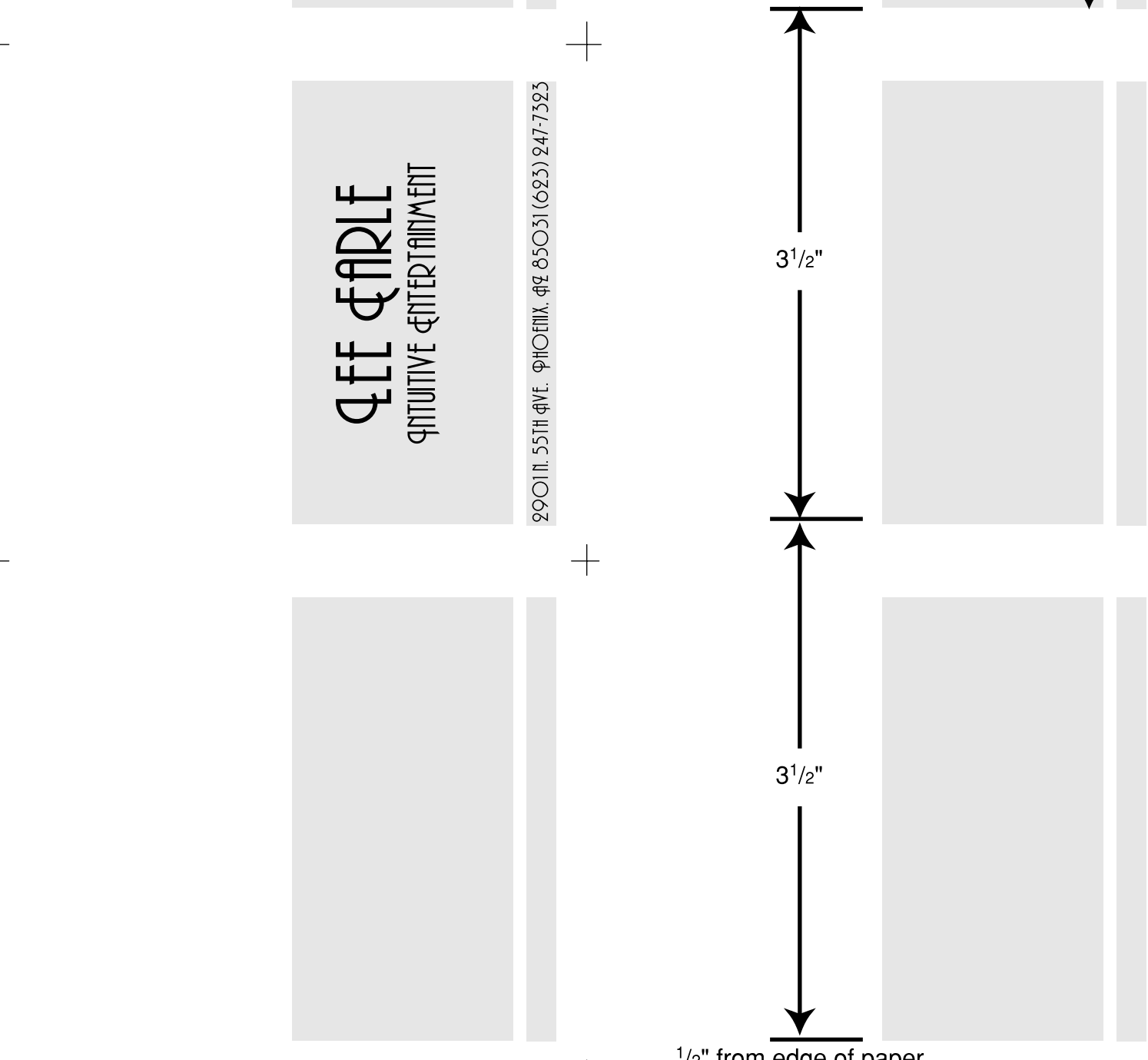
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6 1/4" (from edge of paper)
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Text baseline is 8" (from edge of paper)
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LEE EARLE
INTUITIVE ENTERTAINMENT
2901 N. 55TH AVE. PHOENIX, AZ 85031 (623) 247-7323
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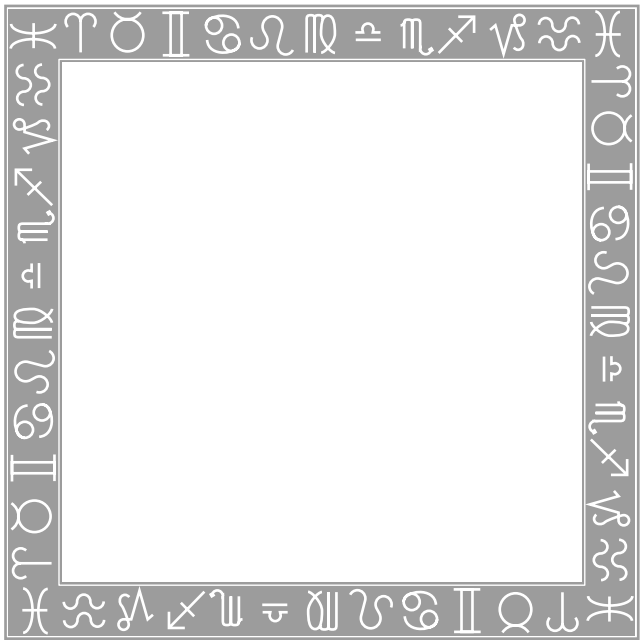
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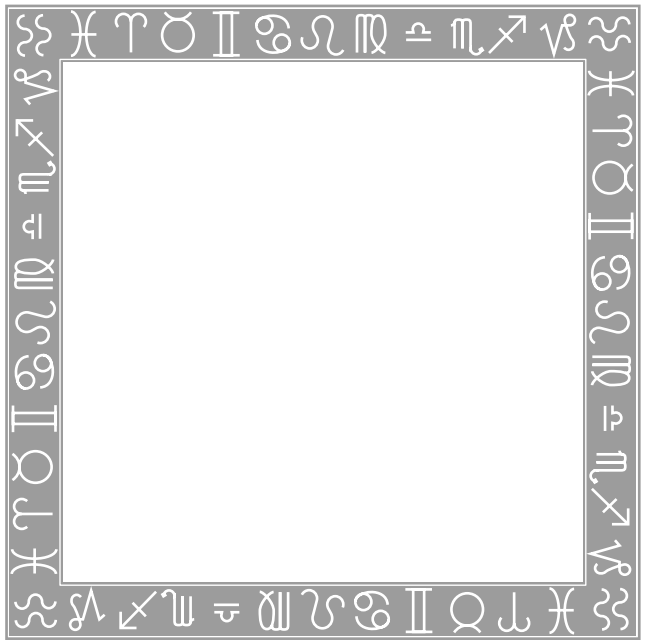
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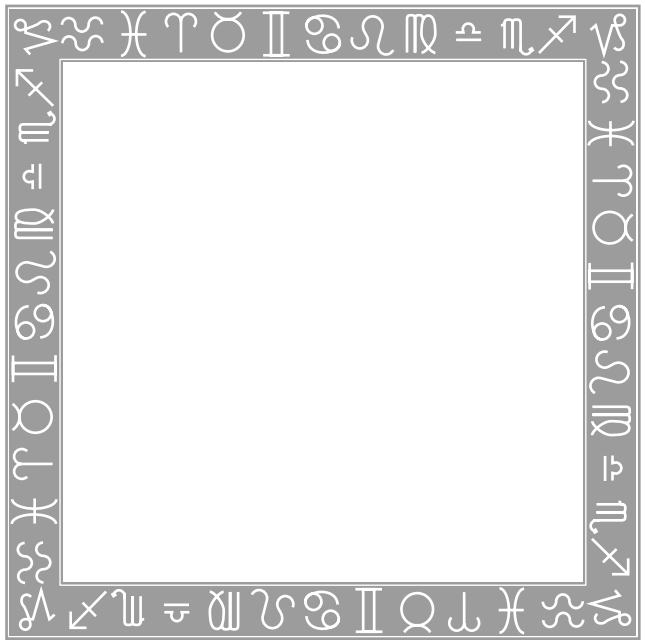
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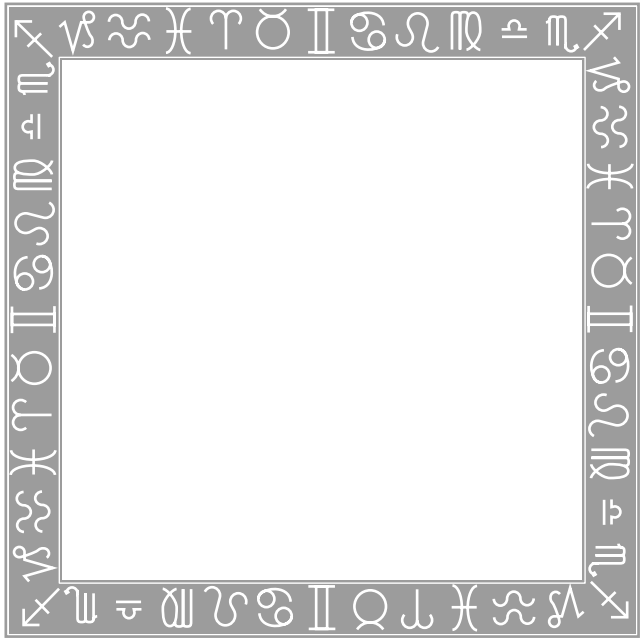
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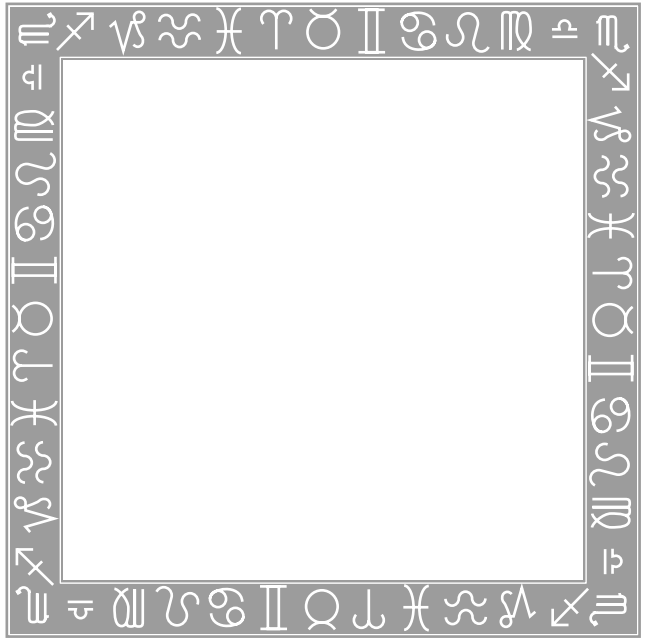
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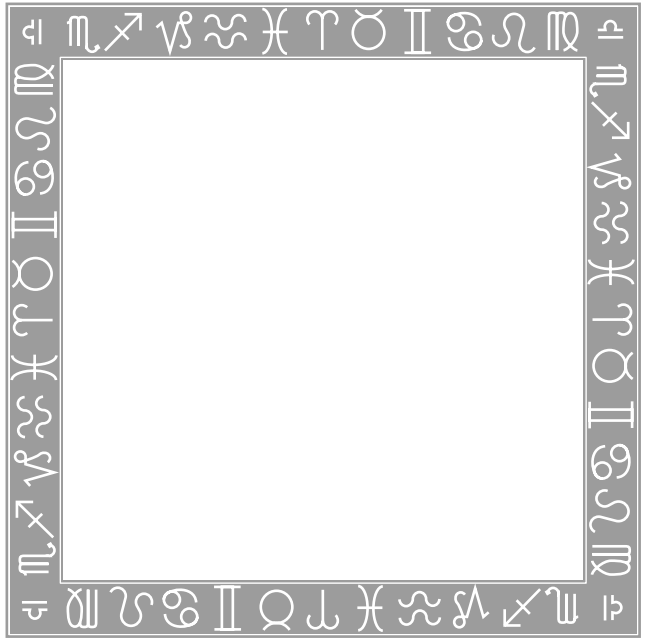
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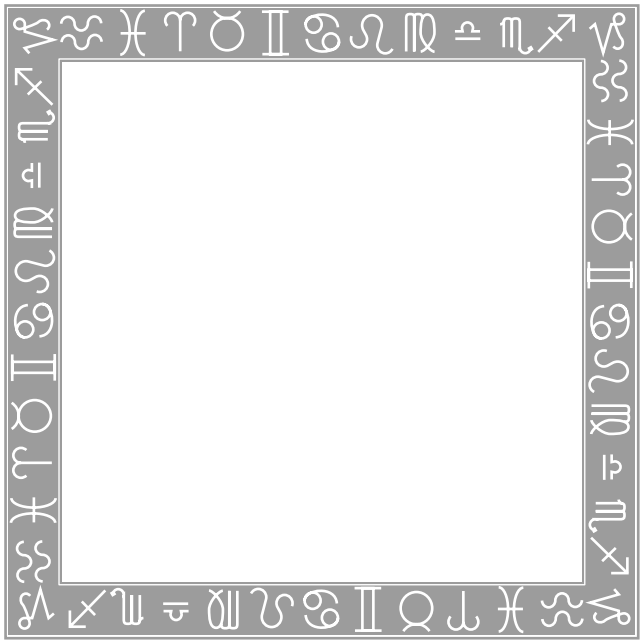
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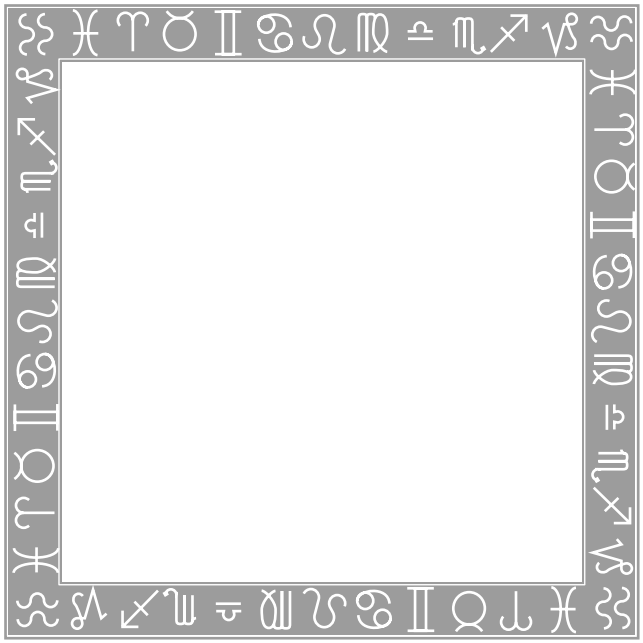
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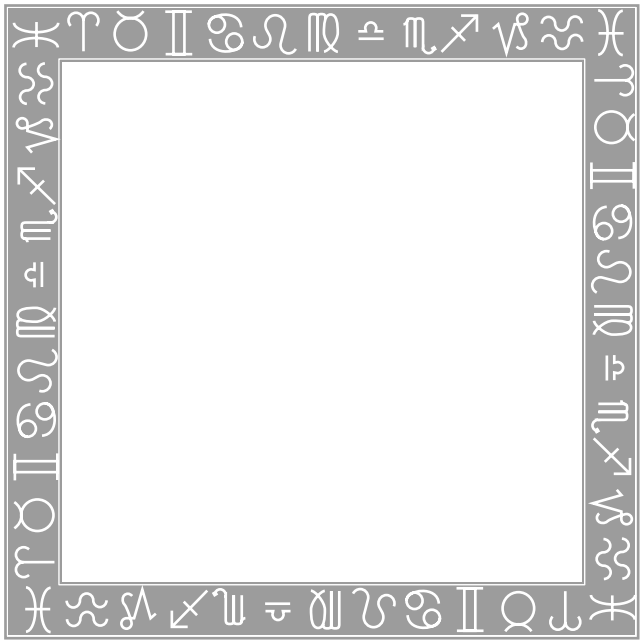
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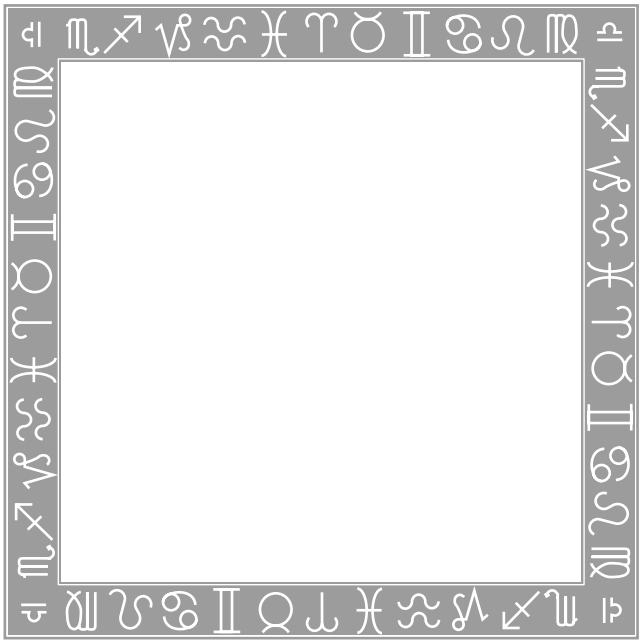
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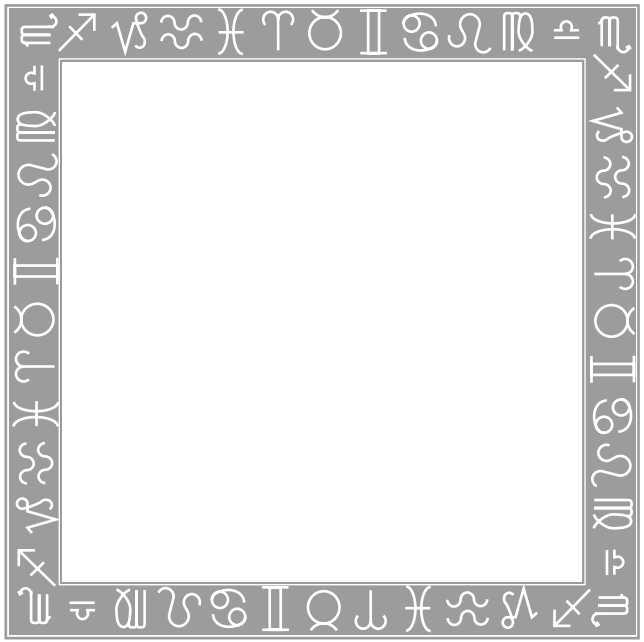
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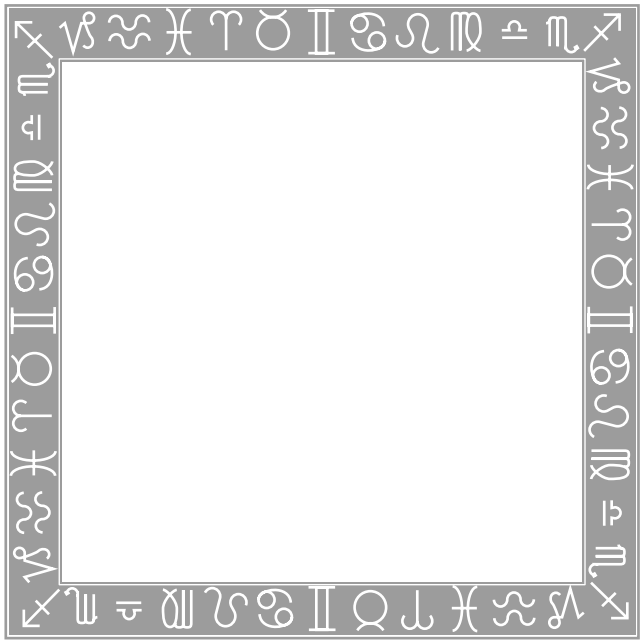
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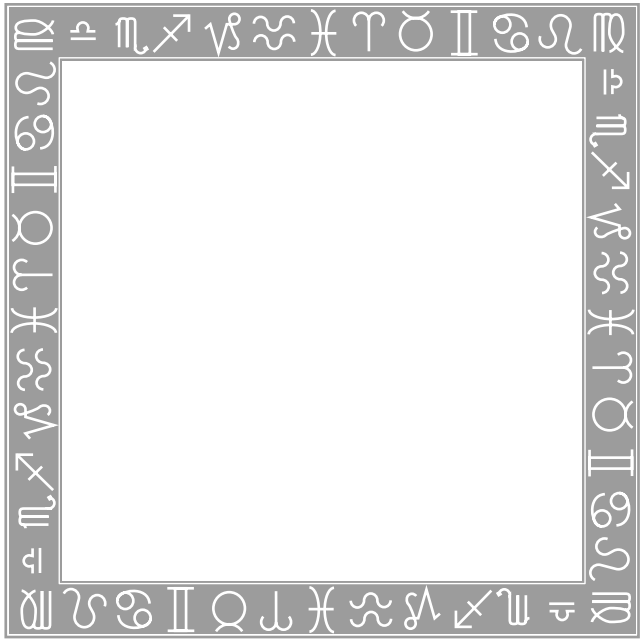
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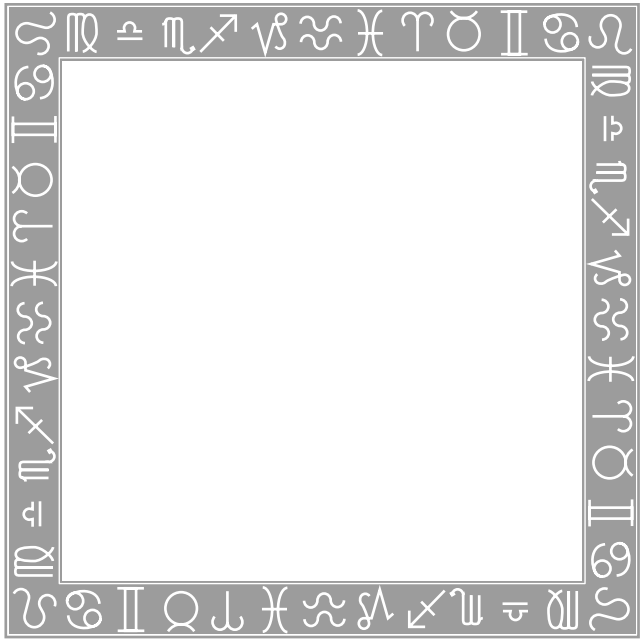
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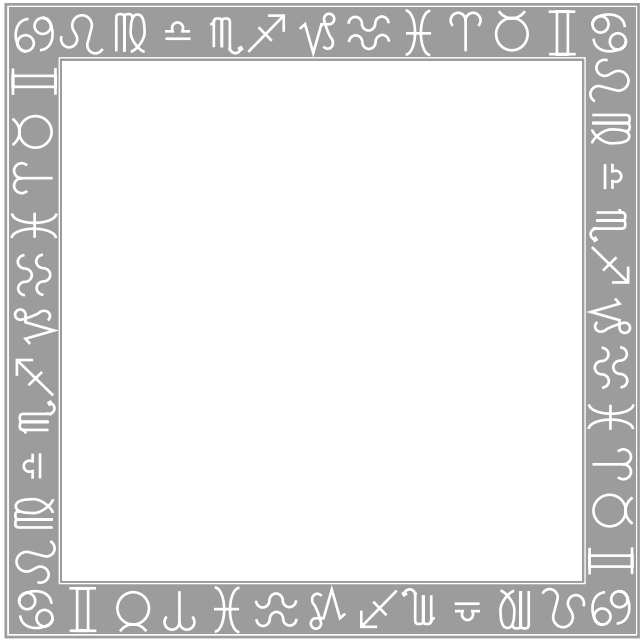
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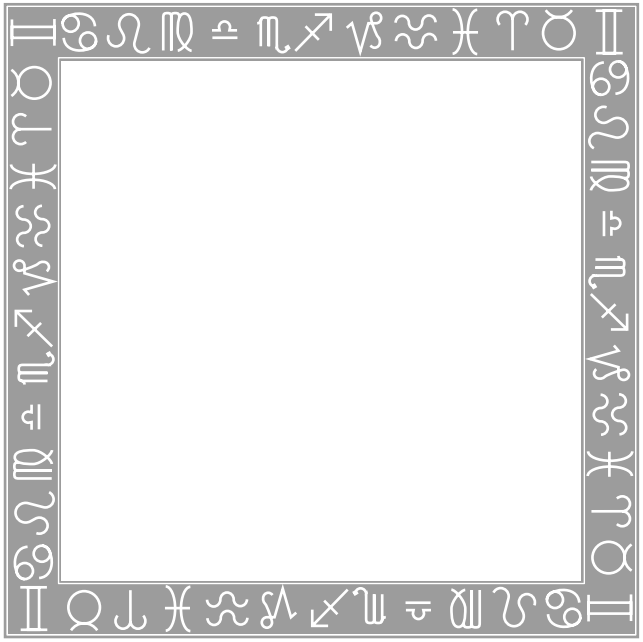
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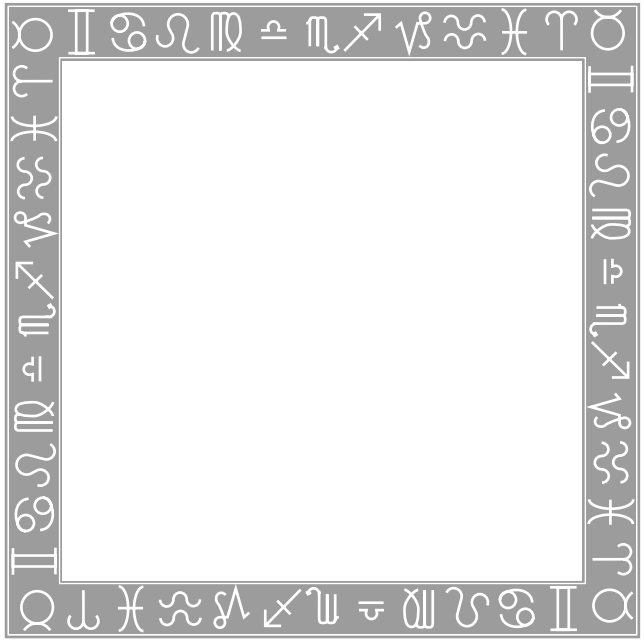
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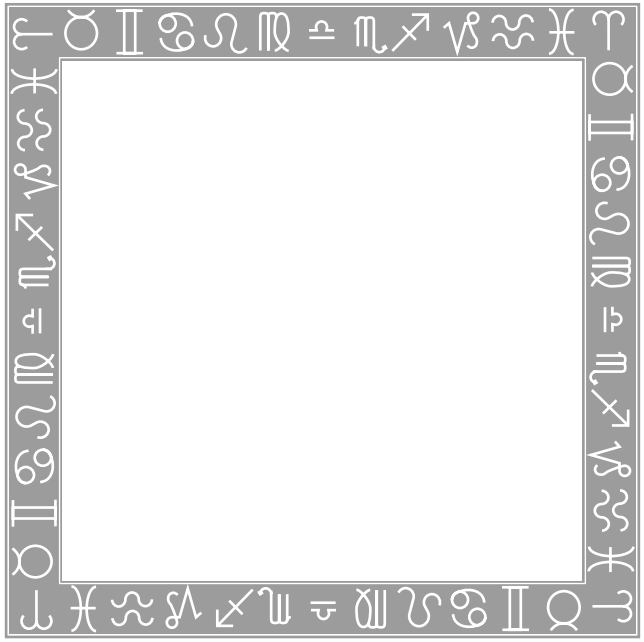
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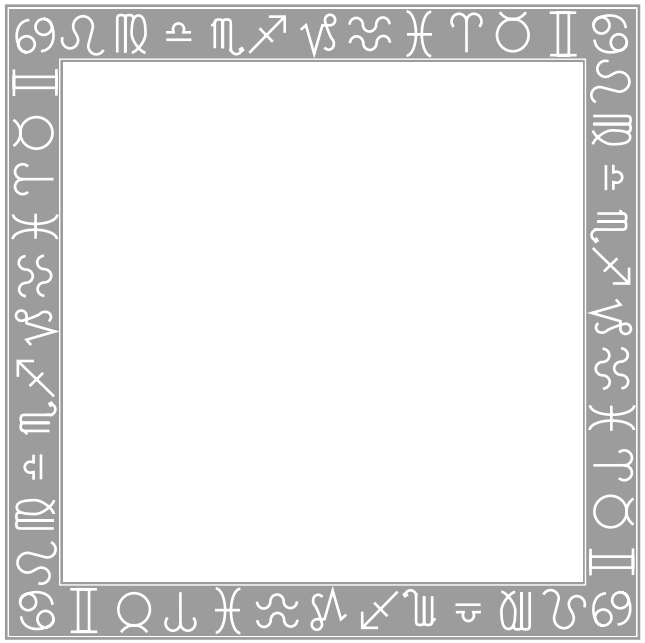
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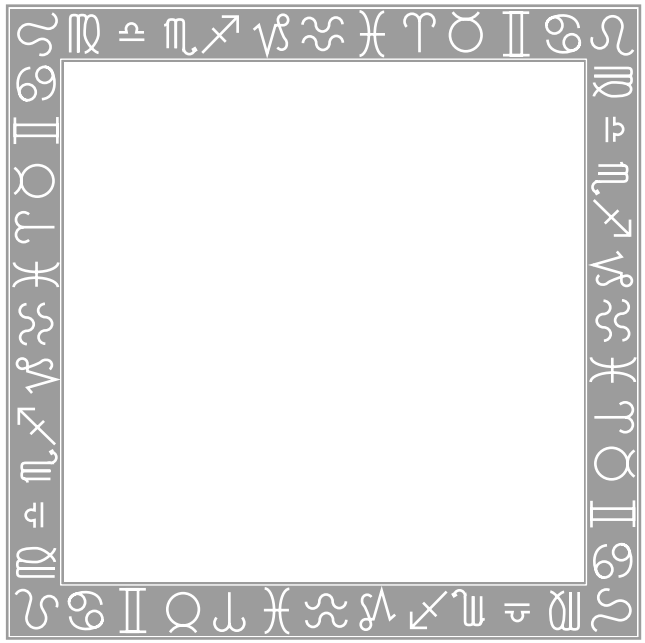
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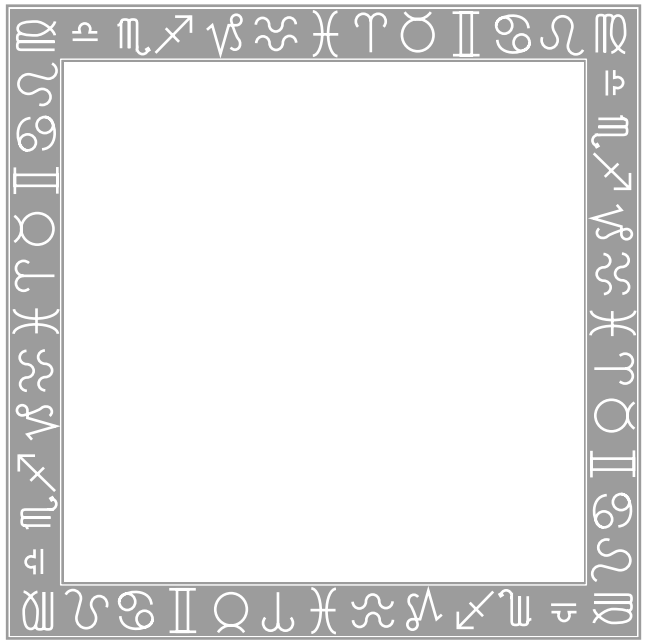
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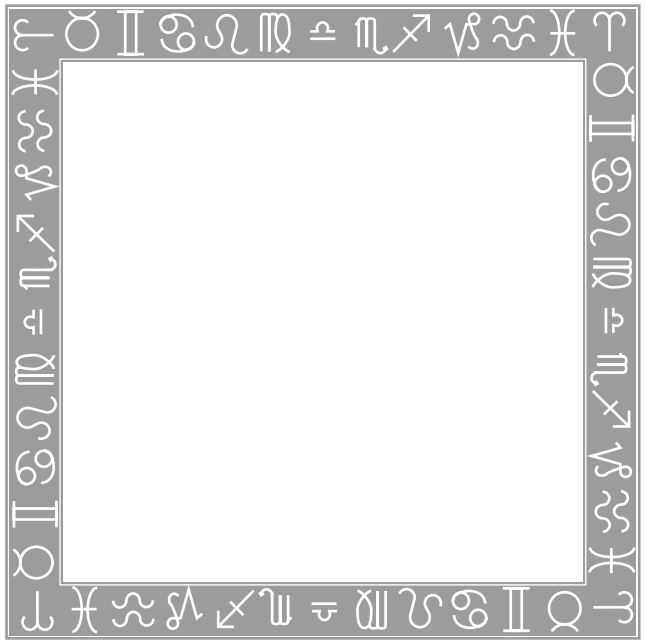
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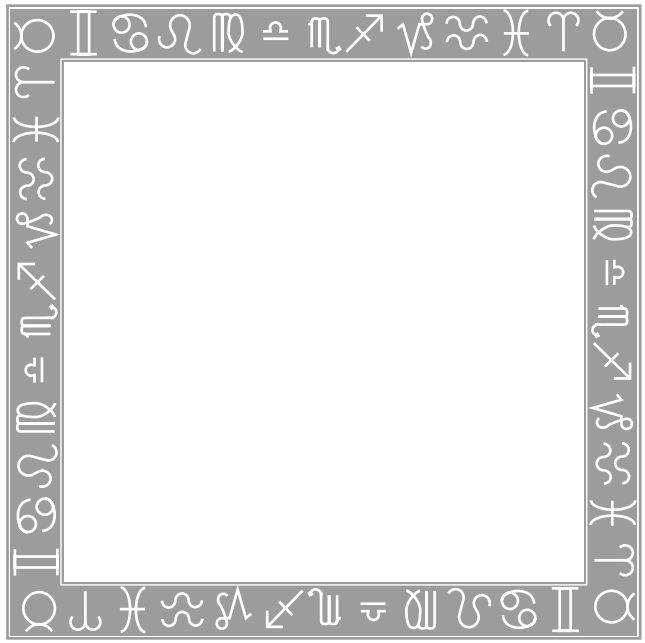
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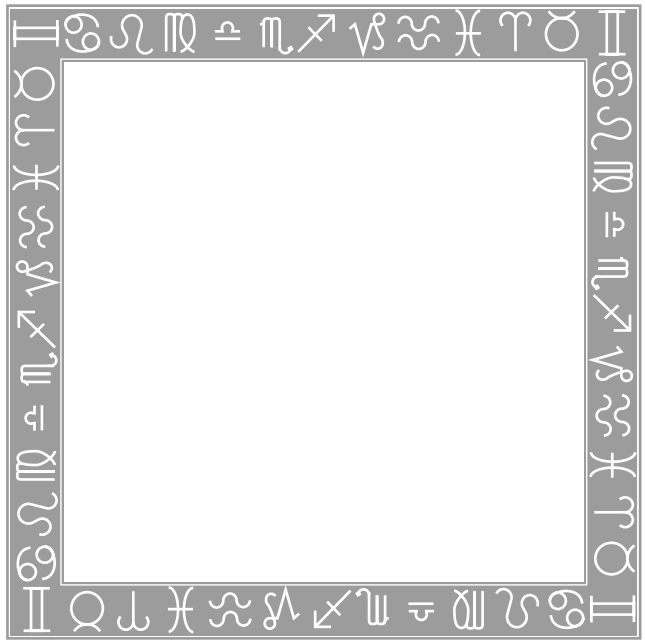
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SuperScript™
by
Lee Earle

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SuperScript™ Contents

Foreword	194
Foreword, 2002	194
This is SuperScript™	195
SuperScript	196
The Basic Q & A Concept	196
Remote Control	198
The self-contained folder	199
Making the SuperScript™ Materials	200
The Folders Do the Work	201
Openers	204
Closers	205
The Crimp	205
The "Hull Night Club Card" Principle	205
The Johnson Peek	206
The Sensational Closer	206
The Celebrity Signatures	206
The Reader's Peek	206
Elementary Graphology	207
Baselines, Slants, & Zones	207
The Signature	208
The Inserts	209
The Folder, Outside	210
The Folder, Inside	211
Signature Sample Card	212
Graphology Sample Card	213

Foreword

Creativity does not take place in a vacuum.

It would be arrogant of me to claim 100% originality of the methods behind SuperScript™ because each success has a thousand fathers. First we read, learn, brainstorm, network, and discuss our craft in order to absorb every possible scrap of useful information. Then we expand, modify, synthesize, analyze, adjust, twist, and combine those ideas and concepts until a novel variation is produced. To those who study the genealogy of Mentalism, SuperScript™ has a lineage which is as obvious as the Windsor nose, the Hapsburg lips, and the Kennedy eyes.

Without the work of such geniuses in Mentalism as Corinda, Burling Hull, Robert Nelson, Ted Annemann, Eddie Fields, Charles Scott, and a myriad unacknowledged others, the presentation now in your hands would not exist. To them and their inspiration is owed a debt which cannot be repaid.

Once again, I stand on the shoulders of giants.



Phoenix, May 1993

Foreword, 2002

The original SuperScript™ included videotaped instructions. That content has been converted to text and drawings in this edition. This publication covers the production and use of the necessary materials and the basic handling in a performance situation. The assumption is made that the performer is comfortable with the concept of a Question and Answer presentation and does not require extensive instruction in how to answer the questions themselves in an entertaining manner.

Because you have purchased SuperScript™ , you are licensed to perform SuperScript™ in any and all venues. In addition, you are welcome to reproduce the SuperScript™ materials for your own, personal use with no royalty or fee to me. You may not reproduce the SuperScript™ materials for sale, transfer, or exchange to others; all commercial rights are reserved by me.

New to this edition is a layout of inserts you can place in the unused pocket of the folder. These promote Graphology Parties (Psi Parties by another name) for the home and office. The reverse side should be imprinted with your personal contact information.

I encourage you to get out and perform this wonderful routine. Use it at Psi-Parties, banquets, trade shows, and everywhere else you can imagine. The first few times you perform any Q & A, you will wonder if it is selling to the audience, because their reactions are so different. You are connecting with the audience in a way they didn't expect. Stick with it and after a few performances you'll realize what a powerful routine you possess.

Remember to love your audience.



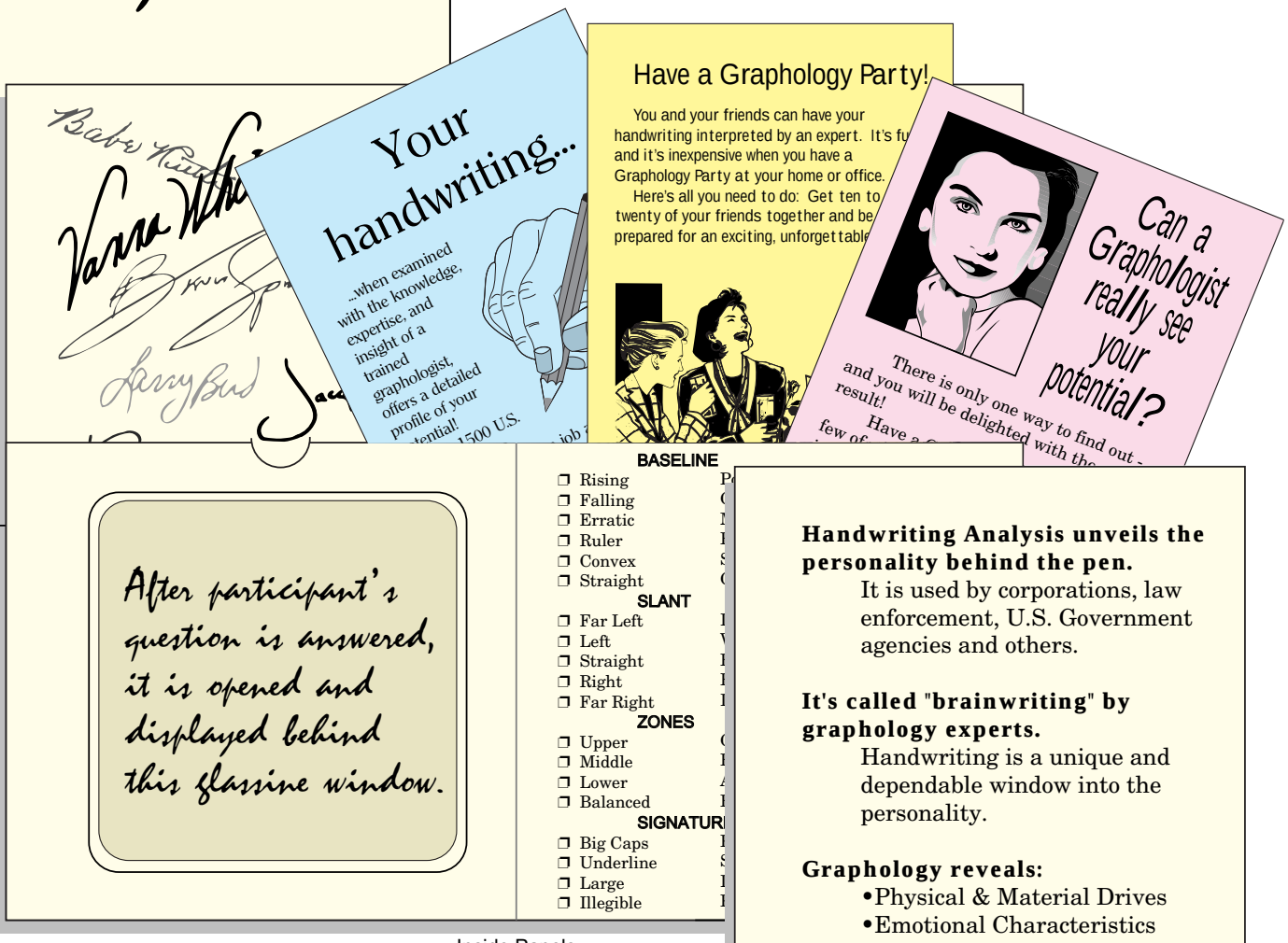
Phoenix, June 2002

This is SuperScript™

It's a professional promo piece, ready for your personal contact information!
It's a diabolically designed prop which does most of the work for you!
Graphology provides the perfect premise which won't alarm the skeptics!
Combines optional multiple Q & A methods, yet it's so simple to use!
Includes three brochure inserts you can personalize to promote future bookings!

Front Panel

Your Personal Handwriting Analysis



After participant's question is answered, it is opened and displayed behind this glassine window.

Inside Panels

Handwriting Analysis unveils the personality behind the pen.
It is used by corporations, law enforcement, U.S. Government agencies and others.

It's called "brainwriting" by graphology experts.
Handwriting is a unique and dependable window into the personality.

Graphology reveals:
- Physical & Material Drives
- Emotional Characteristics
- Intellectual Style
- Personality Traits
- Social Behavior
- Vocational Implications

For a more detailed analysis, call:

THIS SPACE IS AVAILABLE FOR YOU TO STAMP OR IMPRINT YOUR OWNCONTACT INFORMATION

Easily produce these personalized window brochures on your desktop PC!
"Tic Sheet" format provides quick & easy analysis of basic handwriting attributes!
Celebrity signatures hide extra cues for entertaining presentations!
Instructions include Graphology essentials so you'll sound like an expert!

SuperScript

There is little disagreement among Mentalists that one of the more powerful presentations centers around what we call within the business *Question & Answer.*

The Question and Answer segment is simply one of the most powerful pieces in a Mentalist's program. Period. Most of us who use it, choose to close with it.

Q & A is also one of the most intimidating for the performer. Standing out there in front of the audience, you're on your own. Just you and them. Frightening prospect isn't it? I guarantee that the first few times you do any version of Q & A you will approach that segment of your act with dread and perform with cold sweat moistening your knocking knees. The audience seems so quiet! Surely they will see through our bluff. Our methods are so simple, so bold.

And yet, audiences react with an enthusiasm entirely out of proportion to the degree of difficulty involved. But, when you've done your first two or three performances, after which they crowd around you asking for your gifted insight on this problem or that – you'll realize the power inherent in Q & A. Hang in there. It's worth the angst.

The Basic Q & A Concept

There are several standard solutions to the problem of answering questions from the audience.

The most gutsy resolution is to have the question asked aloud. The answer had better be good. This method is seldom an option for most performers because it requires an investment of belief on the part of the audience. They don't care how you learn the question, it's the answer that interests them. So much the better if you are channeling Ramtha, Chief Shooting Bull, or some other ancestral, mystic spirit. Since this style of presentation is uncomfortable for most of us, it is not seriously considered. Too much bad karma.

A second possibility is that of the bluff. Just ask the audience to focus on their problems and start tossing out the answers. We know that most questions will fall into familiar categories, so if we address each of those groupings in our answers it is likely that some will fall upon fertile (gullible?) minds. In this day of demanding audiences, it takes an extraordinary showman to pull this off. To read a more complete presentation for this method, I recommend George Anderson's Dynamite Mentalism, available from Magic, Inc. in Chicago.

In the days of the theatre Mentalist, audiences were asked to write their questions on small papers (billets) which were collected at some later point in the program. The performer would dip a hand into the pile of billets, withdraw one, hold it to his head, and answer the question within. Most of the audience were not aware that all the questions answered were written by early arrivals. The performer secretly snatches a handful of billets, takes them backstage to open and read, and formulates clever, omnipotent answers. When on-stage, he just picks a random billet out of the collection and answers one of the questions he learned previously. The unopened billet is discarded. Not bad, but it leaves the skeptics with their nagging suspicions.

A standard ploy is to gain secret access to the question on one billet only and commit that question (and its writer's identity) to memory. The performer openly selects a second,

folded billet from the pile and pretends to answer the question within. Actually, he is delivering the answer to the secretly obtained question. The one he opened ahead of time. After successfully delivering his answer, he opens the folded billet to "confirm the question" and memorizes the information inside to get the *next* question to be answered. This process is generically known as "one ahead."

The standard one ahead process is logically flawed, however. Imagine: The Mentalist holds up a folded paper and clairvoyantly determines the identity of the person who wrote the question within. As the performer delivers his answer, the participant in the audience confirms the details and acknowledges the Mentalist's accuracy of both the question and the answer. What does the performer do next? He opens the billet to confirm that he answered the question! Do you see the illogic here? Why not just ask the person who wrote it? He's standing right there.

Of course, the performer *must* open the billet to regain his one ahead. The audience, unaware of this necessity, sees only that the performer ignores the simplest route to confirmation, asking the audience participant, preferring instead to read it for himself! At best the performer is being rude; at worst, he is cheating. It's a logical no-win. He needs a better excuse to examine the billet.

By employing *graphology* as a justification (credit to Eddie Fields for this brilliant concept) and ostensibly gaining insight from the manner in which a person writes, the audience is satisfied that written questions are necessary. The mentalist is merely analyzing the participant's handwriting thereby supplementing his interpretation.

A second flaw, made even more apparent due to the now-increased interest in the writing itself, becomes evident. Once the performer talks about the characteristics of the penmanship, folks want to see that writing for themselves. Whoops. If one is doing a one ahead, the billet which is opened does not bear the question which was just answered. We can't give it back; it wouldn't match.

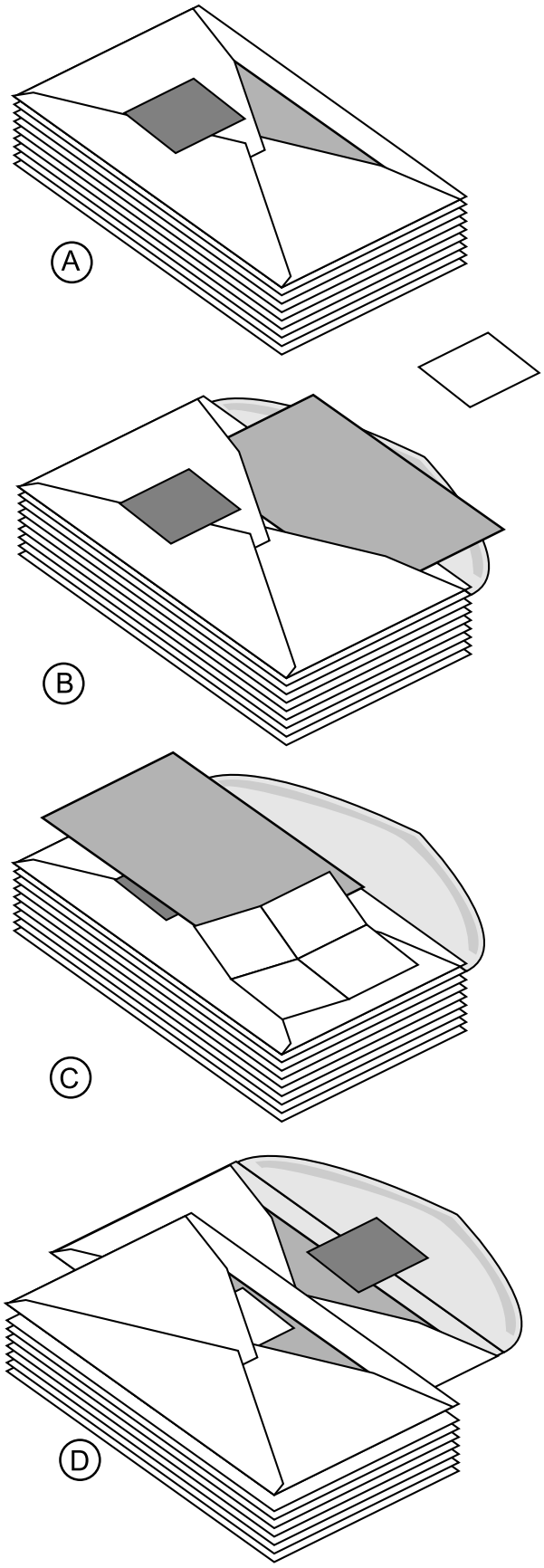
A prolific creator of Mentalism, Cicardi (Dr. Charles Scott) of Kansas City, pioneered a concept which addresses this dilemma. The audience sees the Mentalist select a folded billet and answer the question within. He opens the billet to further interpret the handwriting, and immediately returns it to the person who wrote it. How? After reading the new question, he switches the billet for the previous and secretly obtained one, and returns that one to its writer.

Cicardi's solution was to use a memo book to hide the secret exchange of billets. The excuse for using the memo book was that it contained a set of preprinted 'tic sheets' listing various handwriting characteristics. Some of those attributes were matched with the billet's handwriting and checked off on the sheet. The tic sheet and billet were both given to the question's writer. The full explanation of this diabolic routine can be found in Issue # 412 of Bascom Jones' splendid periodical "Magick." It is entitled "Psi-Grafico...the $60,000 act."

Taking the tic sheet concept a step further, I substituted a stack of envelopes for the memo book and used the flapless envelope switch variant in the method. That routine was published as "Remote Control," once again in "Magick" (issue # 466). The effect was taught at a couple of magic club lecture dates, but the business of secretly opening and closing of the billet turned out to be too intimidating for many performers. A copy of that routine is on a following page. As you can see, it is a nice concept but not quite clean enough for all situations. Going back to the drawing board (my Macintosh computer, actually) I refined the principle even further and developed the presentation you now have in your hands.

Remote Control

Published in Bascom Jones' **Magick** and in LectureBook '93)



1. Envelopes have tic sheets inserted, flaps tucked in beneath, and are stacked face down. Second envelope tic sheet is pre-marked.

2. Stolen billet umbrellaed open on top of stack to get one ahead, then refolded. A

3. First folded billet is answered using one ahead data.

4. Flap from SECOND envelope is pulled open. Tic sheet is pulled out of TOP envelope. B

5. First folded billet is opened to "analyze handwriting," regaining one ahead. Tic sheet and billet are marked for comparison. Billet is refolded and inserted, with tic C sheet, in TOP envelope.

6. Second envelope is pulled out by the flap and original stolen billet is pulled with it. Thumb eases it into envelope. D

7. Give envelope to the person whose question you answered.

8. Transfer bottom envelope to top of stack & pull flap out from SECOND envelope. The tic sheet is pulled from the TOP envelope and put atop the stack.

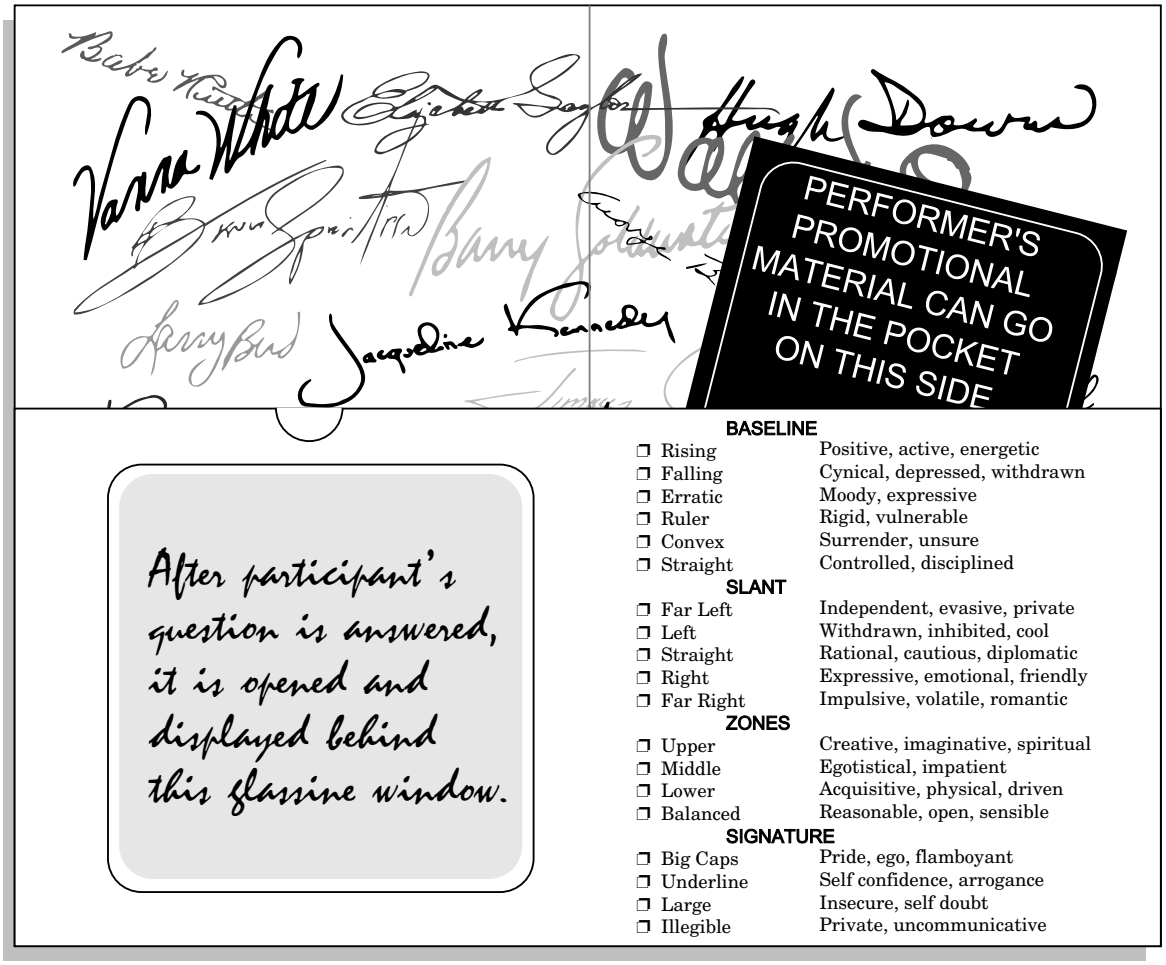
9. Get next billet, answer the one ahead question, then open the billet and mark both the billet and tic sheet. Refold the billet and insert both billet and tic sheet in TOP envelope, then pull second envelope out by the flap. Repeat steps 7 through 9.

The self-contained folder

By using a printed handout as the device for accomplishing the billet exchange we benefit in several ways. Not only have we switched and returned the billet, we have also placed our advertising in a potential client's hands as well. The brochure does all the work and is accepted without suspicion. It also provides cover for sneaking a second peek at the one ahead question, should performance anxiety induce a sudden brain cramp.

After performing for a while, I realized that another question & answer technique might be blended into the presentation: The Burling Hull Night Club card concept. I had used this principle in my Sun Signs release, and always carry a supply of personalized Sun Signs business cards in my wallet. For one show I neglected to pack pads of paper for billets and improvised by handing out my business cards instead. What a serendipitous discovery! The combination of the two methods was a match made in Mentalists' heaven.

Please note that the brochure is designed with a space on the back page for an imprint or label bearing your contact information. Likewise, the second pocket within the brochure is an ideal spot to place a small insert which can promote your services for banquets, meetings, Psi-parties, etc.



Making the SuperScript™ Materials

When SuperScript™ was originally marketed, desktop computers were still rather scarce; people who had the expertise to produce such a complicated print job were rarer still. Technology has changed all that, of course. In addition to the templates on the following pages and the card stock you'll print them on, you'll require scissors, a hobbyist's Exacto knife, a metal ruler, some transparent tape, and a few clear plastic sheets of the sort used for overhead projector transparencies or scholastic report covers.

Whether you are using an inkjet printer or a laser printer, you should produce master copies of each sheet on crisp, white paper. Take these masters to a copy shop (Kinko's, AlphaGraphics, Office Max, Staples, etc.) and have multiple copies run on card or cover stock. You can print them yourself on your computer printer but it's much easier to have the quantity copies done for you.

Select a card stock which is as close to the weight of standard index cards as you can locate. For the SuperScript™ folder, I'd suggest a light tan or buff color rather than white - it's easier on the eye. The '6-up' sample cards should be copied onto similar card stock and in a brighter color. Yellow, goldenrod, or salmon are good choices.

You may wish to add your personal contact information to the 'outside' side of each panel. It's easily added to your master using word processing software and running the sheet through your personal printer a second time. It's much more elegant than a sticker or a rubber stamp.

The SuperScript™ folder begins as a standard 8½ x 11 inch sheet which is printed on both sides. There is a small registration mark on both sides; when you hold the printed page up to the light those registration marks should be closely aligned. After you've printed your card stock on both sides, turn them so the side with all the handwriting samples is face up and, using that Exacto knife (and the metal ruler to keep your cut straight), trim a square window in each sheet. The registration marks and the text instructions printed around them will be cut out, leaving you with a nice 3" square hole.

About four inches above the hole there is a small semicircle (disguised as the 'J' in the name "Jacqueline". Cut along this line to form what is known as a 'thumb-cut tab'. You'll use this tab later to help hold the participant's card in each finished folder.

After the cuts have been made, a piece of clear plastic (from a page protector, overhead projector transparency, etc.) is cut to cover the window. It should be 3½ inches square. Align it with the dashed lines then stick it down along all four sides with transparent tape. Next, fold the bottom folder section up (along the faint dotted line) and crease the fold sharply. The top edge of the folded panel should be just below the top of the thumb-cut tab cutout. Finally, fold the panel in half along the vertical dotted line, once again creasing it well.

You'll use about 5 or 6 folders for each performance, so make up a few dozen to give yourself a comfortable supply.

The next thing you'll require is an abundant supply of the 'sample' cards. There are two templates provided - one asks for a signature only, the other requests that a short phrase or sentence be written. Both templates are '6-up' layouts. These should be printed back to back (the rectangle on one side aligned with the text on the reverse side) and are cut along the faint lines (NOT the dashed lines) to produce six 4 x 3.67 inch cards from each 8½ x 11 inch sheet. If you have a copy shop print them, they can cut them as well for a modest charge. It's worth it. Now you're ready to learn the simple handling.

The Folders Do the Work

The basic handling is diabolic. Take a half-dozen folders and nest them, one within the other. It makes a slightly bulky package, but life is not perfect. I have never had someone come up to me after the show and say, "You know, that pack of brochures was kind of bulky in the middle..." Instead, they offer me their first born, ask when I got "the gift", and kiss my ring.

Once you have your folders nested, you are set to go. Distribute a quantity of flat, *unfolded* sample cards among your audience. When I'm working a banquet I place a bunch of the cards and some golf pencils in or under the centerpiece on each table. During the show, and long enough in advance so as not to cause a delay in the pace of the program, the audience are asked to provide graphology samples (a sentence written in the rectangular box) and then fold their cards *once* along the dashed line. Finally, they are to place their signature inside the box on the outside of the cards.

The folded cards are collected and brought to the platform for the demonstration. During all the above, the performer delivers a *short* exposition on the efficacy of graphology as a tool for personality analysis. *(Note: These illustrations show the handling with only a pair of folders, the others having been omitted for clarity.)* As you are doing this, hold the packet of folders in your left hand, with your index finger inserted *in front of the window panel* of the *innermost folder*.



Reach into the container of folded cards with your free hand and nest two of them, stacking one folded card over another (make sure both signatures are on the same side of the cards), and bring them out as one folded card. Read aloud the signature on the outside of the nested pair, asking that person to stand or otherwise acknowledge his presence. Simultaneously, take the pair of cards and insert them into your stack of folders, allowing the pair of cards to open slightly behind the cover of the folders. The



rearmost card slips behind the window of the innermost folder and the other slides into the opening reserved by your index finger, in front of the same window panel. At this point both cards are still folded so neither will go all the way down into the folders. Don't worry about being smooth. You're not doing sleights, you're putting a card into a brochure. Relax.

Move your left index finger to the bottom edge of the frontmost card. Pinch thumb and forefinger together, holding the frontmost card and all but the innermost folder as you lift the front edge of the rearmost card to slide it fully down behind the window panel of the

innermost folder. Transfer your right hand to the top of the innermost folder and pull that folder up far enough to lock the card in place with the thumb-cut tab. Now pull it free of the stack, fold the stack in half, and place it under your arm or use the folded stack as a support for the open folder as you inscribe your tic marks.



At this point you are free to 'analyze' the handwriting on the card behind the window of the single folder you still hold. Make a few appropriate check marks in the boxes and then turn the opened folder toward the audience so they can see the card behind the window, your tic marks, and the celebrity signatures on the inside panel above. Hand the folder to the person who signed the card and now you're loaded and ready to knock 'em dead.

To begin your one-ahead, you simply remove the stack of folders from beneath your arm and open them so you can see the still folded stolen card's signature. From the audience view, you are preparing the folders to receive another card.

Take another folded card from the container, holding it signature side toward you. Pretend to examine the signature and *miscall* it as the one-ahead signature inside the folder. At this point you can begin doing a 'signature analysis' of the card you hold. As you speak of loops and spaces and 'i' dots and 't' stems you can liken the signature to some of those printed inside your folder and apparently look at the celebrity signatures to point out the comparison.

When you're ready to address the question, it's a simple process to ease the partially folded card open (behind the cover of the open stack of folders, and slip it down behind the window. It can be done one-handed or as the folders are steadied with the right hand. Just ensure the folded sample card stays on the *audience side* of the opened folders. Since you're looking at the inside of the folder (as you ostensibly compare the still-folded sample in your right hand to the signatures printed on the folders), you might as well go ahead and read the one-ahead question, now visible through the windows of the folders. For this example, the question might be, "Will I get my pay raise this June?"

This is when you can begin to demonstrate your expert insights, apparently pertaining to the signature on the folded card you still visibly hold, folded, in your right hand, saying things such as, ***"Given the large capitals on your signature, I wouldn't be surprised if much of your attention recently has been on cash flow. Am I correct?"*** Amazing!

"In fact, some of the stress apparent in your baseline would suggest that there's just too much month left at the end of the money, right?" Astounding!

"So let me make an observation, based entirely on the optimism I see in the slant of your signature - you are hopeful that there will soon be an increase in your periodic income, yes?" Incredible!

"Your descenders indicate that you're a relatively focused person, so I'm guessing that you even have an expectation as to when this should happen, no?" Unbelievable!

"Concentrate on that time frame...is it June?" Fabulous!

"A piece of advice; many times we are focused on what others can do for us without

engaging the universal principle of casting our bread upon the waters. I'll tell you what you can do to insure that positive change - we are talking about a pay raise, aren't we? - and that's to be the first person to arrive at your place of employment every day, be the last one to go home, accept even the most menial tasks with a smile and finish them ahead of time with better results than are expected, and I guarantee you'll get that raise you're looking for. Did I successfully address your question?" Thundering applause!

Now insert the visible card into the spot just in front of the innermost window (be sure to wait until the opened folders screen the card from the audience - the signature side which will be toward them is easily recognized) and repeat the slide-up-and-remove procedure, saying, ***"Now let's have a look at your written paragraph - oh yes, I see..."*** And then check a few appropriate boxes on the tic sheet side of the folder and hand it to your participant. You're now set to repeat, ad infinitum.

Beware of sample cards which are not folded properly or written with something other than the pens or pencils you supply. Someone who supplies a sample inscribed with a colored or broad tip felt pen might, despite your best efforts, catch a glimpse of the card you hold and realize that although you're answering his question you're examining a card written in pencil! Likewise, sample cards which have been improperly folded or creased in some way then refolded are glaringly obvious when you hold them at your fingertips for your 'analysis'.

During your performance, as the folders are depleted, just bring more out and add to the stack, sliding them onto the bottom edge of those you hold already. I only use a stack of 5, which answers 4 questions and seldom replenish because, unless working a Psi Party (where everyone expects to get an analysis, after doing 3 or 4 you've made your case. Repetition does not always equal entertainment.

There is a potential problem will all one-ahead techniques: You must be prepared for a blank, illegible, or skeptical and challenging entry. Realize that such unhelpful responses are usually a warning flag of a flaw in your presentation. You are perceived to have challenged this person and he is not looking at how you can help or inform him but is seeking entertainment at your expense. You may want to examine your approach to determine why it seems threatening to folks like these. Often, setting a 'softer' premise - less of the "I am wonderful and you're not" and more of a humble, gracious approach - will work wonders.

What to do if you receive one of these 'nastygrams'? Well, if it's simply blank, use a sensational answer - a prepared response which sounds as if you are answering a very personal question but don't want to identify the writer.

"John, I won't ask you to reveal yourself because my reply might be a bit embarrassing. I'll place this folder aside and if you want it, visit with me after the program. You see, your handwriting reveals that you're a person who doesn't take other people seriously. You don't take yourself seriously either, and that's standing in the way of your success. Instead of accepting new ideas for what they offer, you tend to challenge new thinking. Linear reasoning can prove a stumbling block for you. Learn to be more open to novel concepts so you don't get in your own way. Be less analytical and critical to fresh ideas...there's plenty of time later to discard that which really won't work. But give life a chance to help you. Give yourself a chance to succeed, first. Does that make sense? Let's look at your sample. Yup, of course. 'What's my mother's maiden name?' Ask your mother; how the hell should I know?"

Openers

The bluff opener with a sensational answer is a perfect way to begin your one-ahead without doing the nested steal. Just pick up a folded card, peer at the signature, and say, ***"I know you'll pardon me if I don't point you out or address you directly, but you know who you are. The rut in which you have found yourself is endless. It's flat and long and easy, but it's still a rut and it keeps getting deeper. Stop, turn sideways, and climb out. It's harder to climb than to continue, but once you get out, you can go in any direction with more options."***

Insert the card (which will become your one ahead) into your nest of folders, withdraw the innermost one as if it contained the card, and set it aside. This builds titillation and gets things going, but denies the use of the bluff as a closer or life saver.

Another bluff opener starts with a blank loaded in the innermost folder. Get your first card, pretend you're having difficulty reading the signature and say, ***"This must be a physician's signature - I can't make out a darned thing."*** Openly unfold the card, peer at the contents, and say, ***"Equally as illegible. What the heck do you think I am, a mind reader? OK, the main indications are arrogance and impatience, shown both by the apparent speed at which the entry was written and the disregard for clear communication."*** Insert the card in the innermost empty folder, pull out the blank - bluff - folder, and set it aside saying, ***"But you knew that."***

One of the most important things in doing Q & A is to encourage good questions. Just prior to asking the audience to supply the samples, I'll say, ***"We require some handwriting samples from each of you. On those little cards, find the side which says 'Signature Sample' and sign your name in the box. Do that now, please."***

As that is being accomplished, continue, ***"One of the contradictions of graphology is that if a person is aware that he is giving a sample, the sample becomes corrupted. We tend to adjust our handwriting to be seen in the most positive light. In fact, all that occurs is that the sample becomes muddled. Oddly, your signature isn't usually so affected."***

By this time, most have signed their cards, so you go on, ***"The procedure we use to correct for the self-serving anomaly is to have you focus on a question of importance to you, something which has really been on your mind. It can be family concerns, work related, social, travel, love, health, money, etc. Please ensure that you are writing your question about something real; something which you just haven't thought through. Doing so corrects for the built in bias which results from knowing you're writing a graphology sample. This process engages your subconscious mind and will help me tell you some wonderful things about yourself. Be direct with me to that extent and I'll be direct with you."***

Finally, you instruct, ***"Just to make it a little more fun, fold your card in half along the dotted line, neatness counts, with your signature on the outside of the folded card. That way, I can evaluate your signature first, without being influenced by the rest of your sample. When you're done, please pass them forward and we'll begin."***

This approach shows them a benefit for their cooperation and ensures much better questions. Remember, you are apparently just going to analyze handwriting. When you transition into answering their questions - apparently without reading the questions and only examining the signatures - it's a surprise.

Closers

Unlike standard, scripted routines, one-ahead Q & A offers no guarantee of a really good question to use as a strong climax. One of the most important things to keep in mind is the fact that the audience isn't aware of how many cards you're going to 'analyze', so if you find a fabulous question to finish with and it's only the third one you do, take the opportunity and run with it. This fits in with the axiom, "Always leave the audience wanting more."

In any event, except for the aforementioned Psi Party, please don't belabor the point and do more than five or six responses. Remember, repetition doesn't assure appreciation.

The Crimp

One method for an excellent close is to bend the corner on one card when you are collecting them, remembering from whom it came. It will be the last question you actually answer, so when you insert it into the folder be sure and unbend your crimp. Reach out to get one final folded card from the container. You'll not need any of the information it bears but pretend to examine the signature anyway. 'Read' the signature (actually saying the name on the card inside your folder) and ask that this person *not identify himself*. As you describe the characteristics of the handwriting, explain that handwriting is only one of the nonverbal methods of communication. Body language is another and, ***"...you, sir, have all the physical attributes of someone with these handwriting characteristics."*** Walk directly over to they guy, deliver the reading, answer the question, put the card in the brochure switching as you always do, and give it back.

The "Hull Night Club Card" Principle

This sneaky concept can easily be employed as your closer. Note that when the card is folded, the text printed on both the 'Signature Sample' and 'Graphology Sample' looks pretty much the same from a short distance. *If the card is turned inside out, you can apparently be viewing the signature when in truth you are peering directly at the question!*

You can simply choose a card at random. I prefer to use the crimped card method explained above because I always spot someone who is obviously taking a while to write a question so I know I'll not be drawing a blank. Hold the folded card and peer at the signature as if you're having difficulty in making out a detail. That's when you reach into your inside shirt pocket to get a small magnifying glass. I use one with a built-in flashlight. You can also use a small ruler or even a clear plastic protractor (one with lines indicating various angles).

As you reach inside your coat to get the magnifier, with your other hand holding your coat's lapel out from your chest, it's a simple task to invert the card putting the signature on the inside and the question on the outside! While I prefer not to look as I reach and invert, I don't think it's important if you do. After all, you're trying to locate that pesky magnifier which may have dropped down in your pocket. You've lots of cover and plenty of time; don't rush it.

Bring out the folded card and magnifier, 'examine' the signature, and answer the question. At the end, pull an empty folder from the outside bottom of your nest of folders and discard the remaining ones. Open the folder and insert the card, using the opened folder to screen your movements as you turn the card over to put it behind the window.

The Johnson Peek

The brilliant Chicago Mentalist, Ross Johnson, never misses an opportunity. He uses a mix of methods (none of which are SuperScript™) and he shared this one with me. If each table seats eight people, leave only six or seven cards in the center. Thus, there will always be someone who wishes to participate but requires a sample card. During your talk, but before you instruct that the cards should be folded, you may ask, ***"If there aren't enough cards to go around, I have more here."*** Usually, someone's hand will go up, so you walk over to their table and leave a few more. However you never ask until the majority of participants have had ample time to write their questions! So when you deliver the extra sample cards you can quickly scan the table for any uncovered questions. If you spot one, memorize as much of it as you can. Then, while in performance, you can 'perceive' someone's thoughts and answer that person's question without ever having had your hands on it! Talk about a closer!

The Sensational Closer

You'll use pretty much the same process as with the Sensational Opener. ***"I'm not going to identify this person, because I see a trait in the signature which indicates a 'troubled' personality. You'll recognize yourself by how I answer the question and if you want to contact me after the demonstration, I'll spend some time with you. Better yet, find a qualified practitioner and get professional counseling."*** (Open the question) ***"The question says it all...look...no, they don't know. Yet. But I imagine you feel someone is getting suspicious. You already have a good idea what to do about it, and the problem will only get worse until you deal with it. There are some very strict penalties for this sort of behavior so I'd suggest sooner rather than later. But time is not on your side."***

The put the card in your pocket, thank the audience for their attention, and stop.

The Celebrity Signatures

Aside from giving the folders some eye appeal, these signatures have another use as well. Because they represent well known personalities, you can use them as 'patter seeds' to describe their characteristics as similar to those on the sample cards. People are always flattered when you favorably compare them to well known celebrities.

They are also useful when you have one of those 'brain cramps' and just can't think of a thing to say. Look at a signature, imagine the person behind it, and weave those attributes into your 'analysis'.

The Reader's Peek

Using a variation of the old table reader's peek, you can hold the folded card up to your 'third eye' (directly in the center of your forehead) and close your eyes to concentrate. Your right hand, the one holding the card, will be directly in front of your right eye, concealing it from the audience. So open it and look down at the partially open nest of folders which your left hand is holding conveniently close to your belt. Assuming you have good uncorrected vision, you'll be able to read and answer the question behind the folder windows with amazing ease. Be sure to

close your right eye before you remove the card from in front of your forehead and don't forget to blink a little - as if in reaction to the light after having had your eyes closed.

Elementary Graphology

The handwriting angle lends a certain legitimacy to your presentation. The same Q & A act with a blindfold or using billets and absent an acceptable premise may have you looked upon as someone who is in league with the underworld. Graphology makes you 'legitimate'.

I recommend that you do a little reading on the subject of graphology. You'll not only pick up lots of information which will prove helpful but you'll get a better insight into just how valuable a tool handwriting analysis can be. One of the best books I've read on the subject is: **Handwriting Analysis - Putting It to Work for You** by Andrea McNichol. In the back of the copy I own there is an order card for a set of videos in which Ms. McNichol teaches the craft to a college audience. So you don't even have to read - just watch.

Absent any serious study, I'll cover a few of the basics for you.

Baselines, Slants, & Zones

The Baseline is an imaginary line drawn along the bottom of all the characters. Index cards have little blue baselines printed on them; so do scholastic writing tablets. They help keep the writing evenly spaced. Graphologists prefer to have their subjects use blank, unlined paper to provide a baseline with more information. Think of the baseline as a time line; one which is indicative of general moods and the subjects attitudes toward past, present, and future. Quite often baselines reveal the mental energy we are prepared to apply to life's situations.

Straight Baseline - This is one which is parallel with the top and bottom edges of the paper. It is almost always the product of someone who is stable, even headed, and level. It is evidence of mental control and shows he holds a steady rein on his moods.

Rulered Baseline - When a baseline is rulered, sometimes by using a straightedge as a physical guide, you can be certain the writer has a rigid, tightly wound personality. Often he feels one step away from losing control and is cautious about revealing personal facts and information. This can also be the indication of someone who cannot abide being misinterpreted.

Rising Baseline - A baseline which is more or less straight but finishes higher on the paper that where it started is referred to as 'rising'. This is a very positive trait indicating someone who is optimistic and prefers to stay busy and active, sometimes with simultaneous activities. He puts energy into everything. Even depression.

Falling Baseline - The baseline which tapers down toward the bottom of the paper is a trait shared by negative people; fatalists who adopt a cynical attitude; defeatists. This can be a person who is temporarily under stress or chronically negative.

Erratic Baseline - This one is very easy to spot - it rises and falls and never tracks along a straight line. People with this manifestation of handwriting tend to be moody and temperamental. They'll let it all hang out and often 'wear emotions on their sleeves'. Can also indicate an erratic and dysfunctional personality.

The slant is the angle at which the upper stemloops of letters such as H, L, F, D, and K are written. Temper your interpretation knowing that left-handed people will naturally have a more pronounced leftward slant.

Far Left Slant - This would indicate an emotionally troubled individual, locked up in his own world. He cannot be reached and is seldom open to communication. Not a 'people person'.

Mild Left Slant - This is the handwriting of someone who prefers to avoid emotional situations. He is likely to be overly materialistic, self-oriented, and excessively concerned with outward appearances.

No Slant, Vertical - An indicator of someone who prides himself on 'rational' thinking. More often than not, he will neither express nor repress feelings, preferring to be diplomatic. He chooses head over heart and is usually present oriented with short-term goals.

Mild Right Slant - This is a characteristic of an expressive person who is often demonstrative, affectionate, and passionate. These people tend to be future oriented and empathic toward others.

Far Right Slant - Quite often this attribute belongs to the reactionary, someone who can be carried away by emotionalism and is regarded as high strung, volatile, and jealous resulting in an emotional brushfire of hysterical outbursts.

Mixed Slant - This is the hallmark of an unstable person who is likely nervous and erratic as well. Unpredictable and undisciplined, he is likely to lack common sense or good judgement.

The Zones are the three distinct areas of the characters. Below the baseline is the Lower Zone. The Upper Zone is that part of the letters above an imaginary line which runs along the tops of letters such as A, E, O, N, and X. Between that imaginary line and the baseline is the Middle Zone.

Upper Zone - The area of stems and loops, T crosses and I dots. This zone can be thought of as the realm of the mind, associated with the head. People who have large, open loops on letters like H, L, and B are people who focus on thinking, fantasy, imagination, philosophy, and religion.

Middle Zone - The shape of the bodies of letters can indicate the self and one's daily life and how we think of ourselves in relation to others. Large middle zones show a good sense of self pride and ego. Small, diminutive, shrunken middle zones are an attribute of low esteem.

Lower Zone - These are the descenders, the lower loops of F, G, Q, and Y. They are telltales of how the person is in touch with his base instincts, urges, and drives. Large lower loops denote an excess of libido. Money, health, sex, and security are paramount. Often seen in people who use food in place of attention. Withered or tight lower loops suggest suppression of all things sexual. Can indicate antisocial leanings.

The Signature

This is a representation of one's *public* self image, how you think of yourself in public, what you believe (or want) others to think of you.

Large Capitals - A sign of self pride and ego; the movie star signature. Someone who wants recognition.

Underline - The display of healthy self confidence, however a **Multiple Underscore** is a sign of self-doubt; compensating for low self esteem.

Large Signature - Usually the same interpretation as the multiple underscore; it's a cry for recognition. This person can be cocky, arrogant, and selfish.

Illegible Signature - A good sign of someone who is uncommunicative and possibly profoundly unhappy. Sometimes this person feels stressed and rushed and doesn't care about communicating to others. If question is legible but the signature isn't, this person wants to disassociate himself from the matter at hand.

These '3-up' brochures, once cut, are 7 inches tall, exactly the right height to fit into your SuperScript™ folded brochure. Use the reverse side to print your personal contact information, info on other presentations, etc. Use colored stock such as a light pink, green, or blue.

Your handwriting...



...when examined with the knowledge, expertise, and insight of a trained graphologist, offers a detailed profile of your potential!

Over 1500 U.S. companies use Graphology to screen job applicants or solve employee problems. Police officers, lawyers, and judges use it to assess the character of witnesses and determine the origin of written documents. The CIA uses it to uncover the motivations and identities of hostile individuals.

Now you can learn what your handwriting is saying about you to others, in a complex analysis which surveys 57 basic word and letter structures with over 250 variants. This personal, private, analysis is an inexpensive way to discover anyone's secret motivations, desires, attitudes and aptitudes.

For more information, call today!

Have a Graphology Party!

You and your friends can have your handwriting interpreted by an expert. It's fun and it's inexpensive when you have a Graphology Party at your home or office.

Here's all you need to do: Get ten to twenty of your friends together and be prepared for an exciting, unforgettable experience.



The festivities begin with an uncanny demonstration of unusual sensory phenomena which will delight everyone. Then, each person will enjoy a private personality reading using the scientific techniques of handwriting analysis to examine drive, potential, attitudes, aptitudes, and more.

For more information on how to plan a Graphology Party, call today!



Can a Graphologist really see your potential?

There is only one way to find out - and you will be delighted with the result!

Have a Graphology Party with a few of your friends and learn how your inner secrets, desires, and thoughts make themselves known through your handwriting. These are the hidden traits which determine your destiny.

Everyone at the party gets a personal handwriting and character reading from one of the top practitioners in the field, including a customized analysis which they can take home to study further.

In addition, your guests will be treated to an incredible demonstration of other forms of nonverbal communication - you may even be tempted to call it *psychic!*

You will be amazed. Call today!

Handwriting Analysis unveils the personality behind the pen.

It is used by corporations, law enforcement, U.S. Government agencies and others.

It's called "brainwriting" by graphology experts.

Handwriting is a unique and dependable window into the personality.

Graphology reveals:

- Physical & Material Drives
- Emotional Characteristics
- Intellectual Style
- Personality Traits
- Social Behavior
- Vocational Implications

For a more detailed analysis, call:

Your Personal Handwriting Analysis

BASELINE

- ☐ Rising — Positive, active, energetic
- ☐ Falling — Cynical, depressed, withdrawn
- ☐ Erratic — Moody, expressive
- ☐ Ruler — Rigid, vulnerable
- ☐ Convex — Surrender, unsure
- ☐ Straight — Controlled, disciplined

SLANT

- ☐ Far Left — Independent, evasive, private
- ☐ Left — Withdrawn, inhibited, cool
- ☐ Straight — Rational, cautious, diplomatic
- ☐ Right — Expressive, emotional, friendly
- ☐ Far Right — Impulsive, volatile, romantic

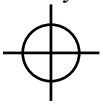
ZONES

- ☐ Upper — Creative, imaginative, spiritual
- ☐ Middle — Egotistical, impatient
- ☐ Lower — Acquisitive, physical, driven
- ☐ Balanced — Reasonable, open, sensible

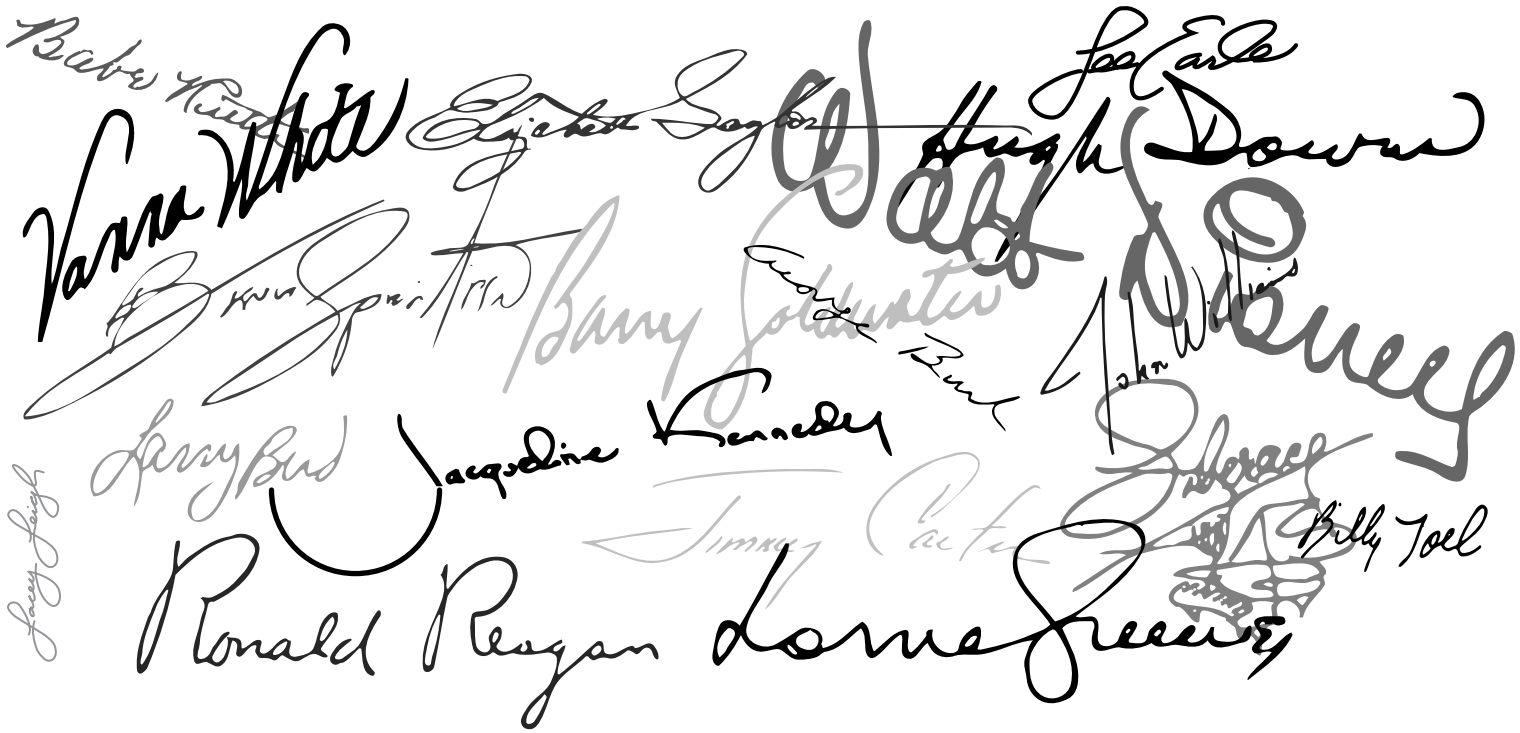
SIGNATURE

- ☐ Big Caps — Pride, ego, flamboyant
- ☐ Underline — Self confidence, arrogance
- ☐ Large — Insecure, self doubt
- ☐ Illegible — Private, uncommunicative

The little mark below is a registration guide. When you print this and the following page on two sides of the same stock, the marks should be perfectly aligned.



This type will be on the section of the panel which is cut out and discarded.



Print this template on card stock. Use an Exacto knife to cut along the solid line to make a hole for the window in the brochure.

Cut a 3 1/2 inch square of clear plastic from a page protector or report cover and attach it (with transparent tape along all four sides) inside the dashed lines.

Cut a semi-circle (using the bottom loop of the "J" in Jacqueline Kennedy as a guide) to make a tab to hold the handwriting card behind the window.

Fold the bottom section up, along the light horizontal line, then fold in half along the light vertical line.

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

TOP

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Signature Sample

Please write your signature
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

TOP

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____

Graphology Sample

Please write your sentence
for handwriting analysis
in the box below. Use as
much of the space as you need.

Print your name:_____



What was I thinking?

Beats me. When I had most of my promotional photos done, I did as most aspiring Mentalists do and opted for the dark, mysterious look.

What absolute nonsense. I've come to realize that Mentalism can be more than a little scary to many people - and photos like this simply perpetuate the stereotype.

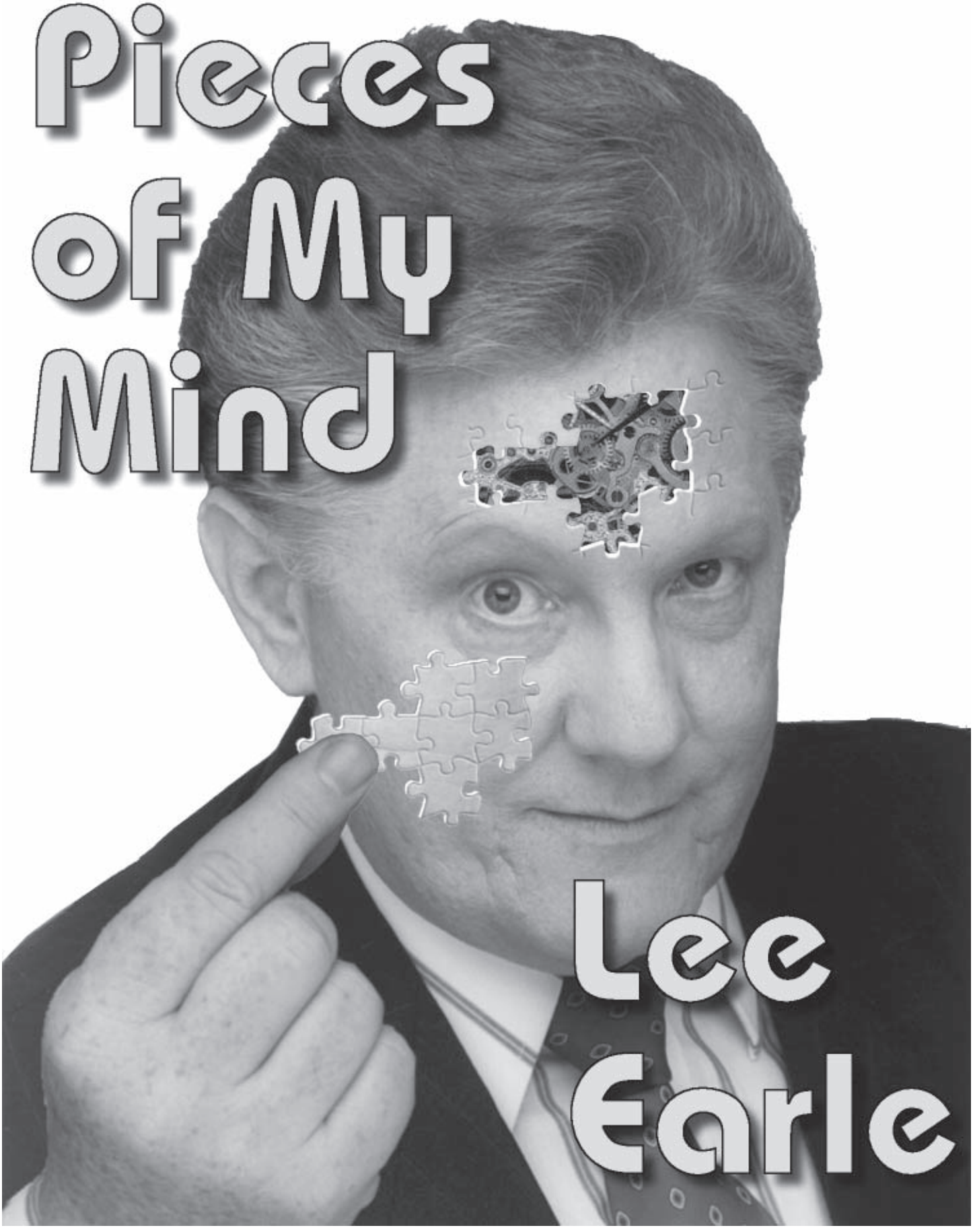
Not only are these photos visually intimidating, they are a printer's nightmare. They draw so much black ink that often major press adjustments must be made to accommodate.



The upper photograph was done during my Manifestations era, when I was supplementing income at the séance room by doing readings at psychic fairs, fashion shows, parties, and almost any suitable venue. I had a huge 2 x 3 foot poster made from this shot and used it on an easel near my reading table.

The tuxedo and theatrical lighting make the second photograph look more 'professional' but sometimes I wonder what message the viewer received. "Does this man have an Excedrin™ headache?"

Pieces of My Mind



Lee Earle

Pieces of My Mind

by

Lee Earle

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Contents

Mentalism's Missionary	**221**
Intuitive Entertainment	**224**
Defending Mental Magic	**225**
The Chasm	**226**
Out of Sight, Out of Mind	**227**
Heinlein's Rules	**228**
The Platinum Rule	**229**
The Tinkerbell Corollary	**231**
Cities of Your Mind*	**232**
Equivoque Mis-spoke*	**233**
So Do Something For Me	**235**
Travels With Larry	**236**
No Bozos	**238**
Remember the Little Boy	**239**
Seven Success Secrets	**241**
Shadowcasting*	**242**
Be Yourself	**243**
Kreskin Socks It To 'Em	**244**
Read All About It!	**245**
Keep it Believable	**246**
My Theory	**247**
Premonitions	**248**
Five Foot Shelf	**249**
Ten Best	**251**
Sign Off	**253**
Lotto Luck*	**254**
A Penny For Thought*	**256**
Aikido Arm*	**258**
On Using "Room Service"	**259**
Building The Legend	**260**
The Prettelus Effect*	**261**

* denotes a performance piece

Mentalism's Missionary

By Dr. Juris

Depending upon your point of view, Lee Earle is either Mentalism's Johnny Appleseed, Pied Piper or Don Quixote.

Many throughout the world who have heard Lee's staccato presentations, delivered with the evangelistic fervor of a recent convert, have traded their magic props for the simpler impedimenta of the seemingly propless mentalist.

Others have shaken their heads and returned to the familiar platform comfort of chrome and flock.

But few are untouched in some way by this energetic red-headed former "Mad Hatter." He has been at the center of controversy from the outset. Some observe that from the moment he was of issue, he took issue.

Lee entered the world in Columbus, Ohio on June 22, 1945. A shy, inarticulate and quiet lad who later found enjoyment and ego-satisfaction through the character of the magician.

Lee's family moved to Texas where he grew up. One of his earliest magical memories was attending the Texas Association Of Magicians in Houston at the Shamrock Hilton hotel where he saw Willard the Wizard and the lovely Frances perform their classic "Spirit Cabinet." It had a lasting effect.

Shortly after his family relocated to Phoenix, Lee sought the local magic emporium. Behind the counter was an ex-vaudevillian and former USO Camp Show entertainer, Don Seth, who took Lee (and a double-handful of other teenage hopefuls) under his tutelage and instilled the basics of stage deportment, presentation, showmanship, misdirection and myriad other theatrical skills.

Several other well-known magicians helped shape Lee's early magical attitude: Bert Easley, Arnold Furst, Ed Keener and Danny Dew were among the most memorable. By his own admission, from each of them Lee accepted what was given, borrowed what was available and stole the rest. Blending all of the above with material gleaned from Robert Orben, his act evolved.

In the 1960's, Lee toured Arizona and the Southwest with a small illusion show with three girls (one of whom was Diana Shultz, later Zimmerman), two other men and himself. He soon discovered the truth of the well-know axiom "pack small, play big." By the time motel rooms, transportation, meals, salaries and other incidentals were paid, Lee could have made more by doing a single. So he did.

He worked behind the counter at Bert Easley's Fun Shop, performed at Air Force bases, Indian reservations, and fraternal clubs, and played the last dying gasp of burlesque in Phoenix at the Gaiety Burlesque Theater with top banana Monkey Kirkland for almost a year. He also performed for two and one-half years at the Legend City theme park Golden Palace Revue in Phoenix, doing 6 to 8 shows a day, six days a week, following on the heels of Ed Keener and Lawrence Parsons.

Lee first evinced an interest in billets in the late sixties by accepting one with the U.S. Navy, being successively stationed in San Diego, Jacksonville, and Key West, ending up as an ordnanceman on an aircraft carrier in the South China Sea during the conflict in Vietnam. After four years and a few decorations, Lee returned to Arizona and resumed his

career in entertainment, doing school shows and banquets as well as opening a part-time wedding and portrait photography business.

In the meantime, however, he had met the love of his life and he and auburn tressed Dawn were married. Twenty-five years later, unrestrained by perceived social constraint, Lee and Dawn are still often seen embracing or bussing in the midst of a crowd. Affection is not a private matter for them, but rather a joy to be shared with others. They obviously delight in their relationship and their beautifully mannered children, a teen-aged son and daughter.

From 1979 through 1982, Lee toured recreational vehicle resorts in southern California, Texas and Florida with a one hour, one man show of magic and comedy, opening up those markets not only for himself but also for many entertainers to follow. During that time he booked his lecture with local magic clubs whenever possible and was well received across the South.

Tiring of the road, Lee left the world of magic and worked with Chuck Martinez, helping to expand Chuck's Halloween concessions from seventeen locations to more than four hundred.

In the late 1980's, Lee joined with Jack Sutherland, Barry Schor and Craig Nichols to produce "Manifestations - the Ultimate Seance," which ran for two and one-half years to great critical acclaim. Lee was the seance's driving creative force and medium and later published a successful audio tape series on the nuances of how to produce a seance.

"Manifestations" deepened Lee's interest in psychic entertainment. Since 1987, Lee has been building a direct mail business, targeting the magician, mentalist and psychic entertainer. Limiting his offerings to material he has developed and proven for himself, he markets effects, books, audio tapes and several limited performance pieces. Lee's creativity is the product of an encyclopedic knowledge of pragmatic magical information, a vivid and irreverent imagination, and a working performer's sense of what will play. He is a magical chef, best at combining a series of ingredients and spicing the recipe in unusual ways. The result is usually an imaginative and baffling dish of entertainment.

Lee has successfully made the complete transition to psychic entertainment, emphasizing that he does not perform mental magic and continually underscores the difference. He has become an internationally known figure in the field. He has served as Secretary, Membership Chairman and as a Director of the Psychic Entertainers Association. Lee lecture-toured for a year with Larry Becker with the Mental Magic Super Symposium (counter-pointing their approaches to the presentation of the art) and commenced a controversial monthly mentalism column in the M-U-M magazine of the Society of American Magicians.

Lee is energetic and prolific. He has published "First Impressions," "On Second Thought," "Melange A Trois," "Mnemonics for Psychic Entertainers," "Super Dupery," "Making Manifestations," "The Classic Reading," and two multiple audio tape packages, "Manifestations... the Ultimate Seance" and "Money Making Mentalism." His most recent release is an instructional video tape entitled "Lee Earle's Center Tear Teach-In." Lee has also created a number of effects including the versatile Clone Pad series (including the original, Junior and Bantam), the Micro-Thin Clip Board, The Musing Box, L.E.X.I.C.O.N., SuperScript, Con-Bination, DIEnamite, Glass Lightning, Captured Credit and the Pre-Sho Pads.

In July of 1995, Lee began publication of "SYZYGY, The Journal of Contemporary

Mentalism." Typically, Lee ignores inevitable criticism of any publication begun on the heels of Bascom Jones' "Magick." He explains that he perceived a void that needed to be filled. He points out that he was careful not to trade on Bascom's name, style or format, although he and Bascom were good friends and in frequent contact, usually when Bascom needed help on esoteric applications of his Macintosh computer, at which Lee is a whiz. The SYZYGY publication is gaining a healthy respect among psychic entertainers and has helped to fill the terrible void left by Bascom.

Lee has the temerity to comment on the magic condition without apology. To some, Lee reminds of a red-headed Max Maven or a beardless Eugene Burger. Each would be offended by the comparisons.

Intelligent, quick of wit and facile of tongue, Lee preaches his gospel of the moment to anyone within earshot. His distinctive Woody Woodpecker laugh and crackling voice seldom need amplification. This autumn, Lee completed lecture tours of Canada, Australia, New Zealand, Scotland and England, spreading his message across the Atlantic and Pacific. That he was well-received finds testimony in the fact that his bags of tricks were empty upon his return and dozens had to await shipments from his home in Phoenix.

Lee refuses to applaud mediocrity. He rails at it. His very awareness is a curse. He is often ticked off because he is constantly aware of so much to be ticked off about and he wishes things were better.

Some say he possesses total recoil. His targets are pretense, pomposity, conformity and incompetence. He does not lack for quarry.

Lee has a natural inclination to challenge authority. In his earlier magical incarnation, he convinced the Arizona driver licensing authorities that his middle name was the "Five of Spades" so that he could include it on his license and use it for card revelations.

But Lee has mellowed significantly from the brash youth who prided himself in the indiscriminate use of an arsenal of Orben put-down lines. Interestingly, he attributes his metamorphosis in large part to an aspect of Mentalism, practicing the art of cold reading and learning to understand and empathize with people. It was a revelatory and enriching experience for him and he is now a devout disciple of audience empathy.

There is indeed a sensitive and soft-hearted side to Lee, but most often he prefers to hide his vulnerability beneath a crust of misanthropy. Lee's many quiet and private acts of generosity have endeared him to many who have seen this carefully hidden side of this fiercely individualistic cherubic curmudgeon.

Lee avoids most magic groups. His exceptions are Assembly 248 for which he can be prevailed to preview an effect now and then, the Psychic Entertainers Association, and Mentalism's equivalent of the Algonquin Round table, the synergistic gatherings of the legendary "6 1/2," during which he unsheathes his rapier wit to duel with Docc Hilford, Larry Becker, Dr. Juris, Mark Strivings, Jim Kroes, Don Hendrix, Robert Waller, and their invited guests. It is then that he permits his intuitive flashes to alternate with his acerbic side. The results can dazzle while they convulse.

It does not require a crystal ball to be able to predict that Lee Earle will be an increasingly significant contributor to the world of psychic entertainment in the future and that he will leave a lasting heritage among legions of practitioners.

The melange of magic is the richer for the presence of Lee Earle.

Intuitive Entertainment

Mental magic is boring. If you don't believe me, take a poll at the next Assembly meeting. Mention "mental magic night" as a meeting theme and watch members yawn as they begin making arrangements to be elsewhere.

One might reasonably ask why.

Modern entertainment alternatives with their high-tech glitz and surreal special effects have raised our audience's level of expectation to almost unachievable heights. It takes an abundance of glitter, flash, and "eye candy" (that's a technical term for neat stuff to look at) to keep an audience focused these days.

The conjuror who cannot bankroll a Siegfried and Roy spectacle still has the element of surprise working in his behalf. Sight gags, situation comedy, and visual illusion are all arrows in his quiver. Costume, music, and dance also add their flavors to the sorcerer's stew.

All of the above are denied the magician doing mental effects.

Even a normally friendly audience (our compeers) find little attraction in the mental magic often exhibited. From our hobbiest's point of view, there are no neat gimmicks to admire, clever moves to envy, and few witty lines to "borrow." Add the arithmetic gymnastics often employed by the mental magician to achieve his dubious ends and the result is an unpalatable mixture which is unlikely to satisfy our audience's entertainment appetite.

I repeat, mental magic is boring.

On the other hand, Mentalism, hard-hitting unapologetic mind reading, is experiencing a phenomenal renaissance with lay audiences. Mentalists are earning high-dollar fees working in venues which most of us would never imagine.

What's the difference? Read on. First, let me define the terms. You may not agree with my conclusions, but at the least you will know the painful premise upon which I build my case.

There is, with the conjuror, an implied compact with the audience. Laymen know that the magician is not really capable of altering the laws of physics (making things appear, vanish, levitate, etc.) but they are willing to suspend their disbelief, to go along, in order to be surprised for the sake of the show.

On a second level there is the intellectual gauntlet thrown by the performer. The conjuror does his best to conceal, disguise, or camouflage the modus operandi behind his tricks, while the audience do their utmost to discover his methods.

A third facet is the appreciation of a skillful demonstration. There is a certain admiration elicited from watching a steeplechase of coins rolling across the performer's knuckles or the cards appearing from behind the manipulator's hand. (Do you really think the audience is unaware of where the cards are hidden?)

In their words, they are witnessing a magic trick, an artificial theatrical moment, subject to no further serious consideration as one of life's momentous matters. We conjurors can be as pretentious as we like, referring to our efforts as illusions, experiments, effects, and demonstrations, but to the layman they are just magic tricks. If you don't believe me, ask the layman. Thus, the audience regards the magician, pigeonholing him in a comfortable category.

Mental magic is conjuring with a mind-reading veneer. The theme may be E.S.P. but the result is S.O.P.: It's just another magic trick. The magician is purporting to display amazing mental powers while the audience obliges by pretending to believe they are possible. (Magic is the art of deception. Once you fool yourself, the rest is easy.)

In other words, the very fact that it is a magician doing the demonstration allows the audience to disregard the outcome. If it isn't real, can we expect any emotional investment by the audience? Absent any other theatrically redeeming qualities (see "eye candy" above), the entertainment potential is zero point zero.

Enter the contemporary Mentalist who adds the necessary ingredient which rekindles audience interest. He allows belief to manifest itself. Although his roots are in the conjuring mélange, his success occurs only when he distances himself from association with that profession. Further handicapped by having to employ the tools of the conjuror without having their use suspected, he must encourage his audience to believe that they are witnessing reality. If the entertainer is clever in his application of sleight-of-mind, the potential is limitless. Should the the audience suspect trickery, he is doomed.

Is this deceitful? Yes. Is it harmful? No. More on "ethics" another time.

Defending Mental Magic

From my earlier column, one might get the mistaken impression that I dislike mental magic, preferring an elite brand of Mentalism instead. That statement is only partially true; I do favor strong Mentalism as my personal performance material. It suits my character and complements my strengths.

On the other hand, mental magic, done well, can be equally entertaining. The problem with many performances is one of attitude. Some performers don't seem to realize that, as far as their premise is concerned, they aren't fooling anyone. When a mental piece follows Hippity-Hop Rabbits, it doesn't take an intuitive leap to associate the latter with the former. In offering the claim that he is actually reading minds (or whatever the theme of the performance piece is) the magician is stacking the deck against himself.

In other words, catching the performer in a misstatement of premise is equal in the audience's reckoning to discovering the modus operandi of a trick. On the other hand, if a mental magic presentation is done with no hint of feigned superiority, it can be very effective. Just as it is amazing that the jar of peanut butter flew invisibly from there to here, it is likewise confounding that a piece of information written on that pad can somehow be written by the performer on this slate. A thought is a bit more nebulous than a solid glass container, but the effect is much the same. In this case it's not the pad bearing the message which teleports across the room, it's the information on the pad.

So a presentation which focuses on the magical aspect of transferring a thought is legitimate in the audience's eyes. It's still a magic trick, but the arrogant sting has been removed.

Predictions are popular among magicians and yet they are loaded with contradictions. "If you're so smart, why aren't you wealthy?" It's a good question which must be dealt with by both magician and Mentalist. It is possible to defuse the controversy by turning the tables and tacitly admitting that chicanery is involved. Imagine constructing a prediction which invites the audience to fantasize along with the performer.

For example, a prediction involving gambling is a perfect combination of magic and Mentalism. Everyone enjoys being in on a "con" and it's easy to become immersed in the fantasy of conning a casino for a big jackpot. The audience knows that the performer is cheating, but they become wrapped up in the daydream of "breaking the bank." It becomes "us against them" instead of audience vs. magician.

David Copperfield's Brick Wall prediction ranks as a benchmark in effective mental magic. The method is unimportant save that the audience not be aware of its existence, but the crucial factor is his interaction with the audience. If you have that program on videotape, run it one more time and focus on how he relates to his audience. They are having fun while he treats them to bits and gags. Never once does he assume an overbearing attitude of, "I can do this and you can't." In fact, his audience seems to enjoy the byplay just as much as the finale.

There's your target to emulate. Not the trick, but the attitude. He loves his audience and it shows. He demonstrates the simple axiom that our purpose is entertainment, not just showing off.

Future columns will explore more pros and cons of both mental magic and Mentalism. I'll even toss in a trick or two as space permits. Thanks for your wonderful feedback so far, and stay tuned.

The Chasm

There is an eternal rift between magicians and Mentalists which widens and narrows with the passage of time. It never entirely closes nor does it become an uncrossable obstacle. But it seems to be eternally there. Why?

The chasm's existence is due, in part, to the Mentalist's denial of his conjuring origins. Magicians see the Mentalist using similar techniques but misleading his audience as to his methods. Conjurors wonder why he won't be honest and admit his trickery

A certain elitism also creeps into the Mentalist's attitude. With some justification, he knows that his force of personality carries the performance. He cannot depend upon the myriad specialty props which are available to the conjuror. There are few buy-it-today-perform-it-tomorrow mental pieces. Working more directly on the audience's minds, the Mentalist's is a specialty in which the only images available are those which he builds in the mind's eye. He must construct word-pictures which are assembled in the imaginations of the audience. To be a successful Mentalist means having a superb command of language, nuance, vocabulary, and psychology. A generous dose of charisma is helpful.

From a purely theoretical viewpoint, Mentalism presents far more challenges to the performer than does conjuring, so a little pride is understandable.

A further consideration is that there are many mannerisms and psychologies which serve us quite well as magicians but which are deadly for Mentalists. Imagine a Mentalist rolling up his sleeves before he retrieves a folded paper from a helper in the audience, or showing his hand empty before he opens the envelope containing his prediction. The very act of saying, though gesture, "I am not cheating at this point," triggers the thought in the audience, "Now that I think of it, maybe he is employing trickery!"

By maintaining his close association with the conjuring community the Mentalist is continuing to immerse himself in (from the Mentalist's point of view) "bad habits." Only by

distancing himself from the art which he has grown to love can he become successful in this most difficult specialty. Much like a southerner (as I was raised) who labors to lose his accent only to reacquire it when visiting Dixie, the Mentalist runs the risk of reactivating those counterproductive trademarks of the conjuror when he mingles with the magicians. Thus, Mentalists are often a bit standoffish, not so much because of an arrogant attitude, but out of caution.

When Mentalists gather, the discussions are often on a different level (note, I do not imply an elevated level) than those at the magic club. Conjurors exchange moves, sleights, and routines. Mentalists swap concepts, presentations, and premises. The Mentalist doesn't need any more palms, clips, lifts, changes, or steals; he yearns for information regarding subtleties of psychology, demographics, and influence. For most magicians, these are boring subjects. For most Mentalists, they are the stuff of miracles.

We must also acknowledge a certain jealousy on the part of many conjurors toward the Mentalist. Who wouldn't be just a bit envious when the Mentalist achieves entré to societies which are closed to the magician? Whether we like it or not, in the minds of many laymen, magic is associated with side show specialties such as sword-swallowers, jugglers, fire eaters, ventriloquists, and geeks. Conversely, the Mentalist is often accepted as an intelligent, social equal by the monied carriage trade.

Add to that the magician's misperception that Mentalism is somehow inherently more dishonest (?) than conjuring and the rivalry continues. Indeed, the stories abound which tell of Mentalists successfully garnering publicity via headline predictions only to have their efforts exposed (excuse me, "debunked") the following day by wrong-headed conjurors seeking coat-tail publicity. Of course these self-righteous protectors of the faith wrap themselves in the claim that they are protecting the public from the evils of false beliefs (as if the public weren't capable of deciding for themselves how to enjoy their choice of entertainment).

In short, while the Mentalist (having roots in magic) understands the conjuror's point of view, the magician (unschooled in the ways of Mentalism) often misinterprets the mindset of the Mentalist.

Out of Sight, Out of Mind

Mentalists, or Psychic Entertainers if you prefer, struggle against several built-in handicaps, one of which is that the audience must never suspect that the Mentalist is employing trickery (conjuror's methods) to achieve his ends. Thus, he develops practices which remove the dirty work as far from the sight of the audience as possible. Preferably, the modus operandi are accomplished before the performance begins, using the most diabolic of his weapons, pre-show work.

It make sense to expose as few people as possible to the critical goings on both from a secrecy point of view as well as out of a requirement for smoother flow during the performance. Because so much of what the Mentalist does depends upon subtlety, nuance, and mental misdirection, the smaller (and more controllable) the audience the better.

Try this: In your next show tell the audience that you asked a stranger, before the program, to lock a random thought in his mind. He was instructed neither to share that thought with anyone else nor to write it down. After the helper has acknowledged that

your statement is true, ask him to reveal the thought that he locked in his mind. His image, a recipe for chicken & broccoli salad, matches your previously mailed prediction.

How? Before your next show, approach one of the members of the audience-to-be and request that he serve as a witness to something which will be explained during the program. Ask that he generate in his imagination a picture of a safe, vault, strongbox, or any other image that suggests secure storage. He is requested to place a thought in that mental lockup. Not just any thought, mind you, but an image that appeals to more than one of his senses. You produce a stack of recipe cards (available, in one form or another, for free at your local supermarket) and suggest that he randomly select one to lock in his mind.

Of course, the card is forced. Note that the existence of a pack of cards is never mentioned to the audience. Since the recipe cards are neither shuffled, sprung from hand to hand, nor pressure fanned for a selection, the alarm bells don't go off in your helper's head, warning of an impending magic trick. I use a wide-narrow Svengali deck arrangement. Take your pick of methods but don't let it look too "magicky." You'll kill it if you riffle the deck to show that they are all different (why shouldn't they be?) or if you use one of those awful forces in which a beveled portion of the deck is pulled off the bottom to reveal the face card of the upper half. Yecch! The simpler the better. Think about making a 50-50 forcing deck, the upper half being all duplicates and the lower half all different. Turn the deck face up and thumb through the recipe cards and remark on a few of the tasty recipes. Then turn the deck face down and ask the helper to cut to one. He helpfully cuts into the stack of duplicates and your job is done.

Don't get too cute. Remember, you are not in the performance mode and thus need not engage in defensive strategies to prove you are not cheating. You can't prove a negative anyway and you run the risk of alerting the helper.

(I was initially turned on to this combination of pre-show setup and onstage double-speak by Phil Goldstein's "Four Sided Triangle" in his Red Book of Mentalism. It's out of print now, but the occasional copy shows up on the used lists. Buy it if you can find it.)

This recipe piece is a little weak to use as a stand-alone piece, but can serve quite well as the one-ahead component in a three part revelation, for example. It is illustrative of the power of the pre-show principle combined with double-speak. Properly employed, it is a diabolic weapon in the Mentalist's arsenal.

Heinlein's Rules

There is a reason why a court requires that you swear to, "Tell the truth, the whole truth, and nothing but the truth."

The late philosopher Robert A. Heinlein, known as the "Dean of space-age fiction," once wrote that there were three ways to lie. The first one is easy; just provide false information. It also presents the greatest hazard, since discovery leads to discredit; when you're caught, you're finished!

The second method is more subtle; tell only part of the truth to imply a desired (false) conclusion. It also has the benefit of furnishing better subtextual signals (body language). After all, you're not lying, merely omitting.

The third prevarication is even sneakier; state the truth so unconvincingly that the

listener doesn't believe it. Utilizing this variant is a high art form and should not be attempted by beginners.

Method three is best used in disclaimers, which are usually weasel-worded enough to delight a small-print lawyer. Harry Anderson once concluded his act with a line on the order of, “These days, a smart man would deny being psychic. Fortunately,” he'd add with a wink, “I'm not.” David Hoy used to confess, “I am a fake!” His audiences knew better, of course. “There is no such thing as hypnosis,” decries Kreskin, who proceeds to demonstrate “suggestive techniques” for the next hour.

As for a Type Two partial truth, a western shut-eye worker (who prefers to remain nameless) claims, "Everything I do is real and is the product of my mental processes." Well, when you get right down to it, the statement is true enough. Even the morality patrollers of CSICOP, the Committee for the Scientific Investigation of Claims Of the Paranormal, might be obliged to grudgingly agree with that one. Of course the clear insinuation is that the phenomena witnessed should be taken by the audience as manifestations of psychic power rather than as demonstrations of common conjuring.

Examples of the Primary Lie can be found daily at the supermarket checkout counter. I expect to see tabloid headlines connecting Boots, the White House cat to U.F.O.s and evil aliens any day now. In the Mentalism business, outright liars don't last too long; they are too easily shamed out of the spotlight when their dishonesties are revealed.

One might inquire why I am delivering this primer on perjury. Essentially, the Mentalist and Psychic Entertainer are successful in direct proportion to their mastery of the misstatement. Absent a continuous conning of the audience, Mentalism is impossible.

There are many within our ranks who balk at “living a lie” as a performer. The morality police contend we must opt for full disclosure and inform our audiences that they are being mislead. Absent the flash, surprise, and glitz of the traditional magic act, what possible enjoyment is there on the part of the audience if one follows that path? It boils down to the performer saying in essence, “Folks, none of what you are about to witness is real. I am only pretending to have extraordinary abilities. So just sit back and enjoy trying to figure out the exact nature of my deceit.” Now that's entertainment!

As a general rule, Mentalists do not encourage audiences to abandon their faith and worship Kthulu or the Pigmy Snake Goddess. In fact, most successful mental performances encourage the audience to believe in themselves, that the mind within us all is infinite in its possibilities, that if one can conceive and believe, one can achieve. Why do so many find this so frightening?

The Platinum Rule

One of the purposes of this column will be that of addressing the differences between conjuring and Mentalism, magic and mind reading, magicians and Mentalists.

Note the pretentious “M” applied to only one of the above? In large, it is placed there to represent the Mindset within which the lay audience views each of the entertainers. The difference is one of perception on the part of the only people who matter. The audience. They are the ones who pay the bills.

Image is everything.

The “M” is also for Money. Mentalists command a fee which is well above what the

average conjuror collects, and magnitudes greater than what the typical birthday party clown earns. Why? Following Adam Smith's economic model, anytime a desired commodity is in short supply, the price goes up. Conversely, when there is a glut on the market, the economy adjusts the price downward.

Supply and demand.

In my Money Making Mentalism Seminars which were presented around the country this last year, I stressed a crucial point: Give the lady what she wants. Every motivational speaker on the circuit (as well as many who now speak at that great Podium in the Sky) emphasizes this same principle:

You can have anything in life you want as long as you first give other people what they want.

Read that advice again. Write it down. Put it on a card in your wallet. Inscribe it on your mirror. It is the Platinum Rule. Do unto others as they would have you do unto them.

How does that relate to magicians and Mentalists? People value that which gives them what they want. Studies have shown that most people believe in some form of E.S.P. or psychic phenomena. In fact, the more educated the individual, the more likely he is to have an accepting attitude toward non-traditional beliefs.

The more you know, the more you know you don't know.

Extreme points of view may not be founded in scientific reason, but they are cherished components of many people's belief systems. Belief requires only faith, not logic. Thus when the Mentalist reinforces something which a person holds dear, success is virtually guaranteed. There isn't a person alive who hasn't experienced a desire to look into the future or to better control his destiny. The Mentalist, by his example, says "You can!" He confirms the (scientifically irrational) beliefs which are so cherished by so many. He gives them what they want.

I am reminded of the event which opened my mind to the possibilities of Mentalism as an exclusive specialty. The early 1980's found me earning a living as a table-hopping, sleight of hand entertainer in a quiet cocktail lounge attached to a Marie Callander's family restaurant and pie shop. One weekend the bar was almost empty, so most of my time was spent working for one boothful of patrons. My "A" material had been long since exhausted but the gratuities kept coming, so I dug into my reserve of the "B" stuff. I began to resurrect those items from the bottom of the barrel. That's when I presented a fairly crude version of the center tear, and proceeded to tell the lady what television personality she had on her mind. As it turned out, the revelation coincided with "last call" so it was my final presentation that evening.

The following week one of the women in that group returned with several new friends in trail. When I approached their table with deck of cards in hand, I was told, "Your magic tricks are very good, but we want you to do that wonderful psychic thing with the T.V. actors." Boy, did that hurt. I could have mastered the concert violin with less effort than it had taken to become proficient with the table faro shuffle I thought I had dazzled 'em with last week, and all they want me to repeat is a no-talent mind reading trick with a piece of paper. Go figure!

But the tips were much better.

That's when the lesson began to sink in. Give the lady what she wants.

The Tinkerbell Corollary

Why is Mentalism so effective? Because it is the only real magic there is left.

In earlier years the conjuror could perform his tricks for an uneducated populace and most in the audience would share a sense of wonder at his accomplishments. These days, when every rock music concert is accompanied by pyrotechnic displays, laser light shows, and hydraulic special stage effects, our audience is no longer so easily pleased. They can think of a dozen possible explanations (all of them wrong, mind you, but not as far as they are concerned) for every piece the conjuror performs. It is no longer in awe that they view the show, but in examination; they are looking for the wires and mirrors which they know must exist.

Mentalism, with its mostly propless presentation, provides few potential explanations for those who feel intellectually challenged. Indeed, because we hang our offerings on pre-existing "hooks" of belief, the audience is more inclined to accept our entertainment without dispute. They don't ask, "How did he do that?" They already know how it is done; to a small degree (deja vu, coincidence, etc.), they have done it themselves! The audience is simply amazed that the Mentalist can do it so easily, so quickly, so accurately, so well.

There are those who claim that we are harming the audience by allowing them to continue a belief in what we, in our superior mindset, know is not true. By fostering "irrationality" we are perpetuating, if not encouraging, further unreasoning thought which will lead to the eventual collapse of civilization. The evangelical intellectual elite insist that their belief systems are superior and the rest of us must submit to enforced rationality.

Nonsense. When the scientific community can demonstrate, by their own exhausting laboratory and peer review standards that belief in psychic phenomena is harmful to health, I may adjust my thinking. Otherwise, I shall continue to sell what audiences are more than willing to buy.

Consider the Tinkerbell Corollary.

As a little child, you saw the Disney movie, "Peter Pan" and believed in magic. If you were like most children, you tried to "think happy thoughts" and fly. You clapped your hands and squealed with delight when Peter and Hook fought their airborne duels. We now know that the inhabitants of Never-Never Land were only imaginary. In fact, Walt Disney lied to us and asked us to believe in something which did not exist and, for a while at least, we did believe. Of course, we know better now.

My question is this: Where is the harm? Even though we at one time invested full belief in magical (occult, hidden, mysterious?) powers, we have emerged none the worse for wear. Add Santa Claus, the Easter Bunny, and the Tooth Fairy and we still have no evidence of ill effects. (Yes, I know that the occasional Peter Pan wannabe jumps from a second story window and breaks his neck thinking happy thoughts about flying. Consider it evolution in action.)

I contend that Mentalism and its encouragement of belief in E.S.P., intuition, psychokinesis, etc. is essentially harmless. On an adult level, it re-awakens the fantasy of achieving the impossible. The audience views the Mentalist's presentation not as a collection of tricks which are dependent upon special theatrical conditions and props but as a manifestation of "universal" abilities (dormant in some, atrophied in others,

awakened in a few) which empower individuals toward positive achievement in their own lives.

Instead of leaving the theatre scratching their heads and wondering why they aren't smart enough to figure out how the handsome magician levitates himself, they are animated in their conversations about unrealized abilities. They are excited about the Mentalist's demonstrations which illuminate the potential within us all.

Given human nature, which is the preferable outcome?

Cities of Your Mind*

When I arrive at an airport during my travels around the country, one of my priorities is to find the closest news stand or gift shop and load up on local postcards. They are not for me, however, but are purchased for my wife. She collects them. At least that's her story. Personally, I believe she wants them as proof that I really went where I said I did.

On one occasion I was on the homebound leg of a series of flights and had a pocketful of postcards. Absentmindedly, I began to toy with the stack of them and came to the delightful realization that they were the ideal prop for a Mentalist. Almost any card trick in the book could also be done with postcards, and without the "magic trick" stigma that a pack of playing cards might invoke.

One might build a presentation which, in combination with some subtle pre-show work, would become a miracle.

First, we must think of the major cities in the country (or in the world, for that matter) which are associated with one major landmark. St. Louis is a good example, with its arch on the Mississippi. Mention a San Francisco landmark and it's almost always the Golden Gate Bridge. Seattle has the space needle, New York has Miss Liberty, and Indianapolis has the race track. Get the idea? Internationally, there is London's Big Ben, the Eiffel Tower in Paris, and the Pyramids near Cairo.

Now we locate postcards from each of those cities. But they must be specially selected so that they are scenes which do not show the major landmark. I have a postcard for London which shows some double-decker busses driving around a traffic circle. A Paris example shows outdoor diners alongside a canal. One of the New York cards is a chamber of commerce shot of the theatre district at night.

The series of cards I use is from San Francisco. I have shots of the wharfs, Ghiradelli Square, an 1890's exposition, the cable car powerhouse, Chinatown, and MacArthur park (for the hippies in the 60's it was THE place to be). I also have one of the obligatory all-black postcards which is labelled "San Francisco at night." But all of the postcards are clearly titled "San Francisco." These will be my force cards.

I have an equal number of postcards from other cities around the country, all selected for their variety of colors. Each of these non-force cards has been trimmed to be 1/16" narrower. That is, I scissored a thin sliver off the long edge of each of the cards. Actually, I laid them in a block on my paper trimmer and guillotined the set en masse.

The trimmed set was interwoven with the normal width force set to produce a stack of postcards in which every other card was a force card.

If the stack is held face down and someone is asked to lift off a block of cards, that person can only span the width of the cards with his hand. Due to the wide/narrow setup,

the face card of the block he lifts will be one of the San Francisco force cards.

Because all of the force cards have "San Francisco" imprinted near the top or bottom edges, they can be arranged so that all the city names are on the same side of the pile. That means some of the cards are right side up, others are upside down. Arranged in this manner, it is possible to fan through the cards without seeing "San Francisco" once. Try it with a normal deck of cards and you'll see what I mean. Run the cards from hand to hand and look at the faces. In fact, you only see half of the face of each card; the other half is concealed by the card above.

In your postcard stack, only the force cards are so aligned. The others can flash their city names with no problem.

Snag a person before your performance and invite him to participate in a little demonstration of thought projection. Spread through your stack of postcards and comment on the various cities around the country. Ask your helper to cut a block from the face down stack (illustrate the procedure for him) so that he might randomly focus on one of the cities. Only he sees the face of the card and the back of the card is concealed by those in the block above it, so there is no possibility of your knowing his selection. Please don't supply this tidbit of minutiae to him; let him figure it out for himself.

Once he has his city in mind, ask him to replace the block of postcards and concentrate on the city. He is to imagine travelling to that city, beginning with that city on the far horizon and coming slowly closer. As the city in his mind approaches, one landmark seems to dominate the view, symbolizing that city for all time. Ask him to remember that landmark.

During your performance, you point out the gentleman and ask him to stand. Have him confirm that you met briefly before the program and asked him to imagine travelling to a city of his choice (we don't say he chose from a limited selection). Further, you asked him to visualize a landmark in that city; one entirely from within his imagination. He confirms that the thought is his own.

You are now set to do a design duplication, pluck the image from his mind, or use his choice as a part of a larger presentation. You have the stuff of miracles!

Equivoque Mis-spoke*

equivoque (ek'-wi-vok) 1. an ambiguous expression or phrase 2. verbal ambiguity; double meaning. Not ee-kwiv-o-cue or eh-kwiv-o-kay. According to the Unabridged Webster's New Twentieth Century dictionary, that is the correct pronunciation of the word. Don't take my word for it; go look it up for yourself. It's amazing how many folks abuse the word, impressing themselves by mispronouncing, while sounding elitist, supercilious, and silly to everyone else.

Now that I've just stirred up the hornet's next, I'll now give you my presentation using this fabulous and versatile tool.

I was scouting some property north of Vancouver, Washington a couple of years back and found myself sitting across the lunch booth from the local realtor. He asked what I did for a living. After I told him, he requested a demonstration.

"Sure," I said, "let me look into your mind for a moment. May I borrow one of your business cards?" He handed one over and I began to write something on the card as I

instructed, “Please pull four or five items out of your pocket. Keys, coins, money clip, lucky charms - whatever you have in there, and place them in a row in front of you.”

He ended up with a quarter, a penknife, a comb, a keychain, and a fingernail trimmer aligned in front of him. Placing the business card aside with the writing face down I remarked, “Here, let me spread them out just a bit.” I adjusted the objects so they were equidistantly spaced in line between us.

“I’ve evaluated your subconscious and I believe that I know how you think. Better than you do, so it won’t do you any good to try reverse psychology in attempt to affect the outcome. I’ve already taken that into consideration. Just follow your natural impulses.” I was setting him up for the knockout punch.

“This is important,” I warned, “so consider your choice carefully. Move your left hand back and forth across the row of objects and then lower it over one of the five...” He did as instructed. “...and do the same with your right hand,” I continued. Once he complied, I swept the other three objects aside and held the business card, still writing side down, and remarked, “You have one final choice. Lift one hand now,” he did so immediately, “and I’ll slip this card under it with the object.”

When he lowered his hand over the object (and card) I placed my finger on the back of that hand. Pushing the three eliminated objects toward his other hand (which still covered its object) I instructed, “Replace these items in your pocket. They have served their purpose.”

When the four items had been pocketed, I asked him to raise his hand and read what I had written, reminding him that it was written before he pulled anything from his pocket. It said, “I see you choosing the quarter. It will be dated 1974.” Needless to say, that precisely identified the object.

The working is rather simple. Although I began writing on his card before he began to withdraw items from his pocket, I wasn’t finished until the first item out was written down. It happened to be a coin, so I included the date as a kicker. I was through writing before he had selected the last of the five items to employ.

In straightening the row before him, I rearranged the objects so that the predicted item was second from his left. Psychologists insist that the center and both end items are seldom chosen in this situation because they are considered to obvious. It generally works out, so I take advantage of it. By using his left hand, which would have to stretch just a bit to reach the two items to the extreme right, I was stacking the deck even further. More than half of the time, the hand drops directly on the selected item and it’s miracle time.

Perversely, his first choice was the item on the extreme left. Without losing a beat, the verbal instructions came to drop the second hand. That one covered the target. Gathering the uncovered items and moving them aside takes them out of the picture.

Holding the card sets up the fact that you are going to do something with it. When he is asked to lift his hand now, if he uncovers the target item, the business card is in position to slip underneath. This allows you to finish as above. Should he uncover the null item, just sweep it into the pile of discards and drop the business card prediction on top of the hand which still covers the target item.

If one of the first two choices doesn’t cover the target, please don’t say, “That leaves...” You continue, almost as an extension of the previous phrase (“...and do the same with your right hand.”), “...and pull them into your lap.” You’re still holding the business card in one hand, so you say, “Everything is proceeding as I thought it would, so let’s keep going. Which one do you want me to cover?”

Should he indicate the target object, place your hand on the item and ask him to draw the remaining two into his lap to join the others. If he directs you to cover one of the null objects, just duplicate his earlier actions and push it off into his lap. Then you ask him to cover both objects and continue as in the original presentation.

Please note that in all of the above variations, each step is a continuation of what seems to be a very fair procedure. We don't eliminate on one step and then select on the next. Even in the variant in which your hand ends up over the object, his actions are duplicated in each step, pulling the objects into his lap.

Build your reputation with confidence, panache, and equivoque.

So Do Something For Me

Unlike the magician who can claim to be propless when asked to perform impromptu, the Mentalist cannot claim to be without his mind. He must always be prepared, should the opportunity arise, to demonstrate the stuff of miracles.

Personally, I do not advocate acceding to every appeal for a gratis extemporaneous performance. We must not appear too anxious to perform. Besides, it is rather rude of someone to ask for an on-the-spot demonstration of skill and knowledge. Physicians understand this. They are constantly beset by requests for mini-diagnoses at every social event they attend. One doctor I know handles this situation quite nicely: When someone asks for medical advice, he says, "I'll be delighted to take a look at your problem. Remove your clothes and we'll begin the examination."

The Mentalist does not have this option of turning the tables on tactless requests. (Well, most Mentalists don't. I do know of one rather outspoken practitioner who might do something similar, but we'll cross that ford when we come to it.) So we must set our attitudes in advance and determine just how we intend to handle such a situation. Certainly, if it is in the performer's best interest to fry someone's brain on the spot, then he had best be prepared (and rehearsed) to do a little showin' off. When the circumstance demands that the performer defer, then the excuse must be locked and loaded.

Your decision might very well depend upon your performing premise. If you are known for doing mental magic (a magician whose effects have the theme of mind reading), then you might very well plead proplessness. Should your premise be more in the direction of pure Mentalism (the mind has amazing capabilities which can be fun to demonstrate) your options are changed. Here are some of the alternatives I exercise:

Cold reading is a skill which addresses this need quite well. I have been known to take a person's left hand and do a "palm reading" which leaves no doubt about my perceptive abilities. In those situations where palmistry might cause offense (it's actually considered occult by some people, in the same category as devil worship!), I will obtain the person's signature and base the cold reading upon handwriting analysis. They get the same verbage, and they love it, but it's packaged to sidestep their prejudices.

I am always prepared with my personalized variation of "Sun Signs" (marketed by yours truly) which allows me to do an instant Question and Answer or psychometry routine. A handful of business cards sets me up for Larry Becker's clever "Sneak Thief" design duplication (from his inimitable "Stunners" - now out of print).

My wallet also serves as my secret assistant. It is a larger, pocket secretary size,

wallet made by Barry Price for card in envelope. In the ten years which I have carried that wallet, I have used it for its intended purpose about twice. Serendipitiously, its glove soft surface is the perfect temporary instant impression device. When I hand someone a scrap of paper and the fine point pen which I always carry, the wallet is used to support the paper for writing. The leather will hold the impression of that writing for several seconds, long enough for me to gain the information.

I've been known to apply soap (from an Ivory bar, for example) to the front side of an automatic teller receipt to make an instant impression device. When the participant writes on the blank back side of the receipt, the soap leaves an invisible duplicate on any hard, smooth surface beneath. Sort of like clear carbon paper. Cigarette ashes will "develop" the invisible image.

A good center tear technique is an arrow which must be in every Mentalist's quiver. An old postal or grocery receipt is ideal, far better than any of the pre-printed pads bearing images of crystal balls (intended to force the participant to write in the center of the paper). If the basic handling in "Corinda's Thirteen Steps to Mentalism" doesn't appeal to you, there are several excellent variants on the market by Bruce Bernstein, Richard Stride, Richard Osterlind, and (one more brazen plug) Lee Earle.

Harry Lorayne published, in "Reputation Makers," one of the best impromptu effects I've ever used: a magic square routine which leaves folks with their jaws gaping. It is worth the small effort necessary to master the technique, and it plays equally as well to a large audience as to a single person.

If psychokinesis (mind over matter, bending spoons, moving distant objects, etc.) is your purpose, a look into Steve Shaw's "Telekinetic Time" is a must. You ask the participant to remove his watch, note the time, hold the watch in his hand, and think of a number. The minute hand of the watch moves the same number of minutes.

In a subsequent column I'll list a few more "spur-of-the-moment" methods with which the Mentalist can arm himself.

Travels With Larry

By the time you read this column, I will be on the way to a New Zealand and Australia lecture tour, and Larry Becker and I will have finished the eleventh and last Mental Magic Super Symposium in Atlanta. (There were thirteen on the original schedule, but two cities didn't make the cut.)

The first thanks obviously go to the Beckmeister himself. Traveling with Larry Becker is about the most fun you can have with your clothes on; the non-stop show-and-tell begins the moment we meet in the departure lounge and is interrupted only when we get tired/silly/giddy near the end of the return flight. This business is a lot more work than most people realize, what with the marathon pace through crowded airline terminals, the hassles with bags, missed connections, & airport food, and watching Larry eat his seventeenth chicken Caesar salad in a row!

The Super Symposium was half lecture, half zealous advocacy of Mentalism and mental magic, and one hundred percent performance by two guys who love the art. Larry and I hit the boards each of those Saturday mornings and were "on" for the next eight hours, usually not even taking lunch. If it wasn't for the incredible reception each group gave us, we wouldn't have survived.

A few random recollections of the Mental Magic Super Symposium tour:

The S.A.M. Jack Sutherland Assembly in Scottsdale, Arizona provided the audience and venue for our debut performance. President and founder Bob Bluemle is a first-class promoter who even had people coming in from San Diego and Los Angeles! Well done!

The Seattle Symposium was the first of our out-of-town gigs, and Ed Loveland came through in style. Larry and I also learned a hard lesson about the energy drain associated with the necessary travel, promising to treat ourselves more kindly following that excursion. I'm glad I had a chance to thank John Yeager personally for the great Linking Ring review.

Bob Brown and Brenda spark-plugged our Sacramento Seminar, the first one where the whole was greater than the sum of the parts. We had so much fun we forgot to sell! I shall always treasure my photo with four of us, Larry, Bascom Jones, Brenda, and myself all perched aboard her elegant boat-tail speedster.

The comfortable and cozy Shiloh Inn at Niagara Falls, with its two-block walk to the most awesome view east of the Grand Canyon, provided a pleasant environment for our fourth Symposium. Bob Weill (of the Inn Event) hosted this one, delighting Larry and me during lunch with his personal reminiscences of Ted Annemann. Proving it is possible to combine business with pleasure, my wife, Dawn, flew in to join us the day of the Symposium. Larry winged home solo while Dawn and I accepted the gracious offer from Jeff and Tessa Evason to transport us to Toronto for miles (kilometers?) of laughs, a pleasant dinner, a thrilling street celebration (the Maple Leafs won the hockey playoffs that night), followed by a glorious day of theatre, catching a matinee of Phantom of the Opera. Wow!

Bob Escher of Louisville, Kentucky could give lessons in Southern hospitality. The Inn at which his club holds all their lectures is a couple of notches above the average and the luxury room accommodations were really welcome. Combine the above with the customary huge turnout and visiting lecturers are in for a treat.

Our last presentation before we took the summer off, Charlotte, NC, was everything we needed to sustain us during our three-month recess. Eddy Wade made it all happen. I wish I'd gotten a photo of Becker in the motorcycle sidecar. That's all he could talk about for hours!

Allentown, PA - My taste buds still remember and savor the chipped steak on toast served in the restaurant where our day's session was held. A great symposium was followed by an equally delightful dinner with our event coordinator John Trembler. I could get spoiled, except for the snow.

Our Saturday session in the Washington, DC area was almost like a reunion, with friends from all over the East Coast (and Canada) coming in to catch the proceedings. Ken Norris, of Magicians Video Network, did yeoman like duty in logistical support.

Bob Karleback demonstrated why he is the premier lecture promoter in Dallas, rounding up a Texas-sized attendance. Larry (always the trouper) finished the last half-day of the event never betraying his painful back spasms. His compassionate kindness to the unknown stranger the following morning did nothing to change my opinion of this uncommon gentleman.

We blew into Winnipeg, Canada the next week, sharing a flight with the Chicago Blackhawks hockey team. Larry cringed when I said, within easy earshot of our scarred-knuckled seat mate, "Whattya mean hockey players are wimps?" (They also have an evil

sense of humor.) I don't know why, but I can never cross international borders without imagining that the officials are on the lookout for my evil twin. The term "body cavity search" would not stop running through my mind. The evening-before dinner was a laugh riot; most of those attending the following day's Symposium couldn't understand why Ray Starr found so much humor in the words, "Are you the husband?"

Talk about irony! Brian Gillis organized our final 1993 Mental Magic Super Symposium, promoted it far and wide, booked us into a luxurious Hyatt hotel...and then got an offer he couldn't refuse for a Dallas gig on the same day! He missed the best one yet! (Just rubbing it in, Brian. We owe you one.)

The Atlanta wrap-up is in our future as I write, but will be history as you read this. I predict that Jim and Melania Magus will have provided us with the perfect tour finale. They are good company, good people, and good friends.

There are so many others who worked long and hard to bring our total immersion road-show to hundreds of Mentalism-hungry Symposium attendees, it is impossible to mention or thank them all. But without their foresight, effort and perseverance, we couldn't have made it happen.

A final appreciation goes to those who invested their hard-earned cash to give Larry and me the privilege of opening their minds to Mentalism's fabulous potential. They were surprised, amazed, delighted, aroused, shocked, and entertained in a manner they had never imagined. I like to think that, for a short time, we put real magic in their world again.

No Bozos

I have often been asked why, after working for 25 years as a professional magician in my local market, I decided to abandon everything and start over as a Mentalist. For a while conjuring was a very good living. Then the clowns became fruitful and multiplied.

In my city the local clowns, in their eagerness to find an audience (any audience), have discounted the fees down to where only an amateur with a good day job need apply. I have overheard conversations (in the checkout line at the grocery store, if you must know) in which one mother advised another, "Don't pay that much for a magician. A clown will charge less, do the same tricks, and you'll get face painting and balloon animals too!"

Many clowns are using some very sophisticated props such as Zig Zag cabinets and Lester Lake extended blade head choppers. (Now there's an interesting portrait of contradiction; a comical, happy, zany, fun-loving refugee from a sideshow shoving some kid's head into a device purportedly designed to sever his spine! Didn't Steven King write about this guy?)

Let's look at reality: Using the ubiquitous layman's point of view, if a clown performs material similar to that which the magician uses, how difficult can it be? Doesn't the esteem of the conjuror suffer, and thus his compensation, when the layman assumes his efforts are easily duplicated?

In defense of the clowns, they have every right to include magic tricks in their repertoires. The world would be a darker place without the laughter of children, entertained and delighted by the enthusiasm and energy most clown performers put into their shows. I'm not anti-clown, just anti-BAD-clown. And it seems as if there are so

many of the latter, all anxious to make a little spending money.

Perhaps I'm nostalgic for the time when a clown was the silly sidekick who hustled the props on and off, did clumsy, hilarious pratfalls, and joined two dozen other greasepainted Lou Jacobs wannabes cramming into a mini Volkswagen. Whatever happened to pure, Emmett Kelly, Bob Keeshan clowning? These days there are more clowns doing magic than slapstick. Probably because magic is easier.

Magic clowns are among the many reasons why I turned to Mentalism. The competition is stiffer but the field is less crowded. Mentalism is adult entertainment, and I'm thankful for it. Clowns are unlikely to succeed at Mentalism because they are seldom taken seriously, and Mentalism must be. So for a while I'm safe. At least until some Bozo starts doing Q & A.

Having forsaken the big shoes, fright wig, and sponge nose, how can one supplement one's income? Where is the cash flow for the '90's?

Consider the many exciting avenues open to the enterprising Mentalist today and one candidate stands well apart: Psychic Home Parties.

This exciting concept is reborn from the Horiscope Parties of the 1940's as the new money making field of the decade. Often likened to a Tupperware party without the product sales, Psi Parties actually bear a much greater similarity to a wedding shower or sorority party.

Women are in the majority at these events, so the wise performer will consider some adjustments in his presentation and persona. He must abandon much of what has proven successful in other venues because demonstrations of skill and technique are often counter-productive.

Presenting a Psi Party is more like being a cruise ship activities director. The audience has the starring role and, to quote the Cindy Lauper song, "Girls just want to have fun." They are intelligent and discerning, responding well to gentle humor, and charm. Visualize how television game show hosts Bob Barker and Alex Trebeck relate to their guests for your example.

The profit potential is unlimited because Psi Parties don't require a special occasion such as a birthday, graduation, or anniversary. Promoting them is easy and they bring a much higher fee than kiddie birthday parties. Psi Parties are hot, fun, and Money Making Mentalism.

And you don't get kicked in the shin by a four-year-old who wants a balloon.

Remember the Little Boy

For the last hundred or so lectures I have given, my closing has been a recounting of some good advice which has served me well. I even published it once in my private newsletter. Perhaps it will benefit those who don't get the chance to attend one of my lectures if I repeat it here.

An old-time vaudeville, burlesque and U.S.O. Camp Show entertainer (his name was Don Seth and if you picture an overweight Duke Stern you'll have an accurate mental picture of the man) told me once:

"Lee, in every audience you entertain, there will be a little boy who had to save his nickles and dimes to be able to come to see your show. It may not be much money by your

standards, but it is a lot to him. Give him his money's worth."

Don continued, "Every time you step on stage, there is a little boy in the front row who is seeing his first real, live magician. The image you create in his mind is the one which will stay with him for the rest of his life. Make it a good first impression."

"And somewhere in every audience," he continued, "is a little boy who could be playing in the park, or watching television, or doing his homework but instead has chosen to spend his one, precious, irreplaceable commodity - his time - with you and your show. You must reward his good faith with an equal effort of your own. You owe him the very best performance you can give."

Those sage words of advice have stuck with me for almost thirty years now and have helped me put on my "show face" when I am tired, cranky, or ill and tempted to "phone one in."

And that's why I have repeated that advice for you. Read it again and remember that little boy in the audience.

I feel I have done my job if the next (and every) time you step on stage, before you utter your first word of clever patter, in advance of the opening effect, you look over your audience and, in each and every person present, you see that little boy.

As long as I am on the subject of advice which I have followed over the years, another gem comes to mind. It was given to me by Danny Dew, a contemporary and close associate of Paul Fox, Dai Vernon, Faucett Ross, Charlie Miller, et al, when I asked him how select effects to put into my act. His answer surprised me, because it made me think.

"What you must do," advised Danny, "is listen to your audience. It doesn't matter what you think about a trick; the important thing is how your audience feels about what you do. Put your best material together and then get up in front of an audience. Soon enough, they will tell you all you need to know."

When he suggested that I listen to the audience, he meant to pay attention to the feedback which comes from every audience. He did not mean the automatic hand clapping which comes at the successful conclusion of an effect, and certainly wasn't referring to the comments offered from a friendly magic club crowd. He taught me to listen for the suppressed coughs from the audience, the squeaking chairs under the uneasy, the nudging whispers from the disinterested. By listening beyond what I wanted to hear, I began to "tune in" to my audiences.

Audience feedback is even more crucial for the Mentalist. Very little of what he does can be practiced alone, before the mirror. The Mentalist must develop the nuances of his art in full view, before a real, live audience. Mind reading implies a mind to read. That means working with people and in situations for which there can be no rehearsal. Every performance is a learning opportunity.

He must be aware of the skeptic in the audience whose disbelief can become a growing cancer of discontent. He must adjust to the mood of the audience when he begins to sense that they are uneasy with his premise. And he must know, even if he has planned a longer program, when to stop.

Seven Success Secrets

There is a certain foundation of knowledge which every Mentalist should master. Just as an aspiring card man learns crimps, buckles, lifts, and palms, the Mentalist has his list of prerequisite skills, too.

Cold reading is a must. It is people related; the best cold readers really care about others. If you look at your audience as potential marks or victims, your attitude will probably prevent you from mastering cold reading. Start with "canned" readings and, after you have done a few, you will begin to trust your intuitive insights more often than not. This is the point when cold reading really becomes priceless. I brazenly employ cold reading techniques to get free a better hotel room, discounts at auto rental counters, and upgraded seats on airlines. It's amazing what one can achieve by being nice to people.

Mnemonics is a second subject to master. I'm referring to a good, flexible memory system – one which will enable you to recall serial numbers, names, and word-pictures – not the show-off, write words and numbers on a blackboard kind of mnemonics. When you can prepare for a Question and Answer act by committing all the questions and details to memory, you can walk out in front of your audience and do miracles.

Know how to get the information. You must develop a battery of methods to gain access to your participant's written information (as well as developing a premise for each which seems logical). The Center Tear is an old standby and, properly done, even the most unsophisticated technique is useful. Just beware of some of the oh-so-clever methods which do little else other than delight the magicians. An example is that of using the reverse side of a Post-It note for the writing and then asking your participant to "seal the information inside the folded paper, so no one could possibly peek." Please!

Learn a good bill/billet switch. More and more Mentalists are getting away from small, folded billets, but you should acquire a good utility switch anyway. I find it very useful to be able to indetectably switch folded bills when working with their serial numbers. Zillions of other applications will make themselves obvious to you once you are comfortable with this technique. The method you select should not require that the bill or paper be folded in a special or unusual manner.

Certainly you should have Equivoque in your repertoire. It is much more than having your participant take two and hand you one or "point to one and that leaves..." This technique will allow you to pull the frying pan out of the fire when faced with an impromptu opportunity or challenge. Read Phil Goldstein's Verbal Control monograph if you can find a copy.

Take the time to become comfortable with a blindfold method. Not the bread dough over silver dollars in the eyes kind, but just a simple folded hank procedure in which your peek is foolproof. Leave the elaborate challenge blindfolds to the magicians who need to prove they are not cheating. Concentrate instead on presentations which would, in the advice of Jeff Busby, be miraculous without the blindfold. Something with a stacked or marked deck, perhaps.

Study Graphology (handwriting analysis). This will be the hot premise for a lot of future Mentalism because it bridges the gap between the believable and the impossible. Graphology provides a fascinating and inoffensive basis for a cold reading. Learn to do at least a short signature analysis. There are several good books available at your local B.

Dalton's or Walden Books. One of the best is authored by Andrea McNichol, "Handwriting Analysis: Putting it to work for you."

Shadowcasting*

Last month I listed a number of skills which the student and practitioner of Mentalism would be wise to acquire. There is another skill which will benefit the mental performer, and that is the ability to "muscle read."

Muscle reading is an interesting process in which the performer does exactly what he claims to do: He acts on subtle impressions which are subconsciously provided by the participant in the exercise. Kreskin's find-the-hidden-paycheck routine is one of the best examples. He asks a committee from the audience to hide the sponsor's check for his considerable fee somewhere in the auditorium. As this is done, Kreskin is sequestered and guarded by members of that committee to prevent any communication from reaching him.

When Kreskin returns to the performing arena, he instructs one of those who hid the check to concentrate on the check's location. Connecting himself with the participant by having the helper hold on to the diagonally opposite end of a pocket handkerchief, Kreskin begins to move in the direction of the hidden stash. In remarkably little time, he leads the hank-holding helper to the exact location of the check and triumphantly produces it from the out-of-sight location.

Now, let it be clear that Kreskin is one of the best in the world at this technique. But you can help yourself to a dish of his gravy by learning to do a little muscle reading yourself. It is really very easy. One of the best books ever written on the subject was written by Stanton Carlysle and published by Supreme Magic (in England). The book's title is "Master Mentality." If you can find a copy you'll benefit from adding it to your library.

Other resources are "Contact Mind Reading - Expanded" by Dariel Fitzkee (probably out of print), "Hellstromism," by R.A. Nelson (get it from Hades' Seattle Magic Sentre), "Hellstromism," by S.W. Reilly (Magic Inc., Chicago), and "Real Mental Magic," by Ormand McGill (also from Hades').

Until you get a chance to read further on the subject, try this: Ask someone to extend his hand, palm down with his fingers spread wide apart. He is to think of one of his fingers (or thumb), keeping its image in his mind, concentrating on that finger. All you have to do is to push down on each of his fingers in rapid succession while supporting his wrist. The finger which shows the greatest resistance is very likely the one upon which he is concentrating.

Take the presentation a step further by placing four or five objects in a row in front of your participant. At the dinner table you can use a salt shaker, a spoon, an ashtray, etc. While your back is turned, ask your participant to hold his hand so it casts a shadow over only one of the objects. He is not to touch or move the item, just put it in the shade for a moment before he pulls his hand away. You turn around and take his hand and begin casting a shadow over each item in the line, asking him to focus his thought on the originally shadowed item. When his hand is above the selected item, you will feel a slight resistance when you lightly move it toward the next object. This resistance is not present over the other, non-selected items.

Bear in mind that your presentation should be one of giving credit to your helper for being such an efficient transmitter of mental energy. If you choose to try this with a confrontational or overtly skeptical person (who has only to gain from your failure) you'll go down in flames. By the way, this shadow scenario plays very, very well. There is something eerie and spooky about it. It was shown to me (in a different context, with a different method) by Wayne Rosen, who attributes it to the legendary Jack Chanin.

Be Yourself

How many times has that simple advice been offered? From Maskelyne & Devant to Harlan Tarbell, Dariel Fitzkee, and Chris Carey, the universal advice given to the aspiring performer is the same. Surely all of these successful performers, and countless others, must be on to something.

The problem arises when we attempt to follow that disarmingly simple advice. Most of us were drawn to magic because we were searching for an identity. Now we learn that we need one to start with! One of the reasons I feel that Mentalism is difficult for the younger performer is that he is seldom capable of projecting his personality effectively – because he hasn't lived long enough to develop a sense of who he is!

How can we possibly be ourselves when quite often we don't have the answer to that question? Are we the self-doubting, insecure person of our weaker moments? Or are we the clever, glib performer with all the moves who inhabits our wishes and daydreams? The answer is "both of the above," and more. It takes courage to look within and find that part of our personality which we can open and share with an audience, but it is supremely important.

Perhaps the original advice would be better stated as, "You are less likely to succeed if your personality is eclipsed by your material." Your approach must be sincere. There is a hackneyed quotation which makes the rounds of sales meetings and success seminars, "Sincerity is essential; once you learn to fake it, you have it made!" Never was glib advice a better candidate for the garbage pile. You cannot fake sincerity. An audience can discern a phoney the way a dog can smell fear. You must give them nothing less than something genuine of yourself. Of course, it's safer to be "...an actor playing the part of a magician." Fine, if you can play the part of a likable magician. If you're not a consummate actor, there is not much middle ground.

One may consider the alternative of presenting such a dazzling display of skill and accomplishment that the audience does not care about your personality. The danger of that approach within Mentalism is that becomes quite easy to alienate an audience, and you're back to square one. This technique is better suited to other variety arts.

Therefore, it's necessary to give the audience something something real, a part of your very inner being. It's not the easiest thing to stand before a crowd and bear one's heart and soul. The gamble is enormous. But to gain an audience's love, you must also risk its displeasure. They must grow to like you, and not just your tricks. They can get the tricks from anyone; you are unique.

How often have we heard ourselves say something like, "All I need to have a successful act is a good opener (closer, brochure, agent, etc.)" Seldom do we hear, "I'm not connecting with the audience. How must I change my approach?"

It boils down to this: Magicians like tricks. Audiences enjoy entertainers. They don't care what material you do, as long as they are entertained. That is our primary obligation to an audience, not just to show them tricks. Professional entertainers survive because they have learned to supply what the audience wants; performers who are perceived as genuine. Essential to that process is that the audience like the entertainer. Remember Sally Field at the Academy Awards?

When we touch an emotional nerve center, we are succeeding as entertainers. That emotion can be the childish delight we feel when we see Michael Moshen keeping those crystal globes in a fluid, flowing dance, or it can be that lump in the throat we experience when we hear Whitney Houston sing the national anthem at a Super Bowl. The key ingredient is that the audience must care.

If they have an emotional investment in the success of the show, then they will do all that they can to make it succeed. They'll laugh, applaud, react, and reward the performer in countless ways. If they sense detatchment or insincerity, they'll turn off.

Think back to the successful entertainers you may have enjoyed lately, performers like Reba McIntire, Garth Brooks, Barbra Streisand, George Burns, or Harry Anderson. How effective would they have been if that same material were delivered without personality or emotion?

How much are you willing to be yourself?

Kreskin Socks It To 'Em

There is no suspense in Mentalism. The audience knows that a successful performance concludes when you perceive thoughts, predict future events, and control physical phenomena by mind power alone. No surprises.

Kreskin's recent appearance on the David Letterman show proved that Mentalism needn't be so predictable. He employed a delightful surprise finish in his presentation.

The performer brought out twelve small, identical, white boxes. Each was closed with a single rubber band. After dividing the stack of containers into two piles, six boxes for Mr. Letterman and the other half-dozen for bandleader Paul Schaffer, Kreskin set the premise: Through the process of elimination, each of the two participants would select one of the six boxes in his set.

The first selection, quite open and aboveboard, was Paul Schaffer's, and it went quickly. As one might imagine, when it came time for Mr. Letterman to cull boxes from his set, panic, anarchy, and pandemonium ensued. Letterman and Schaffer engaged in a game of "keep away" with one of the boxes, arcing it high over Kreskin's head with each toss. The Amazing Kreskin appeared perplexed and defeated. He even absolved himself with the sign of the cross in anticipation of the challenge he faced.

After things settled down, each of the two playful participants had only one box each. The spectacled Mentalist opened the remaining boxes to display their contents. Dumped out upon the table were ten men's socks, each a different, vibrant color.

Kreskin asked Letterman and Schaffer to open their boxes to compare the contents. Letterman held up a dark gray sock. Schaffer displayed a white one. The audience groaned and Letterman grinned in triumph; he had bullied yet another pretender into failure.

Apparently unshaken by the revelation, Kreskin reached down and grasped his trousers at the knees and lifted. When the camera panned to his feet, it was in stunned recognition of a miracle. Kreskin was wearing one white sock and one dark gray sock! A perfect match to the previous choices.

There is a lesson to be learned here. Aside from the clever kicker which is so often lacking in Mentalism, Kreskin showed that he is a pro who understands that the job of the guest is to provide the opportunity for the host to do his thing. In Letterman's case, his modus operandi is often sarcastic ridicule of those who seem pretentious. But realize this: during that entire round of "toss the box," Kreskin was in no danger whatsoever. The box which was eventually selected (P.A.T.E.O. forced, if you must know) was safely on the counter. The playful host could have chucked his box out the window and the presentation would have succeeded.

Kreskin played it for all it was worth. He was prepared for Letterman's antics and gave him the situation to exploit. But once all the horseplay was over, The Amazing Kreskin...was.

Read All About It!

Our craft has a long tradition of limited circulation newsletters. The sleight of hand guys have had Apocalypse, Magic Menu, The Minotaur, Ibidem, The Heirophant, Trap Door, Richard's Almanac, Talisman, The HadeGram, and The Bat, among others. The best known past publications for mental material have been The Jinx, The Phoenix, The Invocation, Psycho-Gizmo, The Pallbearer's Review, and Magick. Over the years these newsletters have become standard reference works whose original issues are highly prized among collectors.

At the present time there are at least two other newsletters in production which have appeal to Mentalists, Krypt's Quarterly Crier (dedicated to the pursuit of bizarre magic, with background materials on mythology, occult, psychic research, and the like is published by David Zver, 89 W. Broad Street, Suite A, Bethlehem, PA 18018) and The New Invocation (the successor to Tony Raven's Invocation and Tony Andruzzi's New Invocation, is edited by Docc Hilford, P.O. Box 17163, Phoenix, AZ 85011).

There will be one more entry in the field, beginning this month. And it also has an odd name: SYZYGY. Fortunately, it is subtitled, "The Journal of Contemporary Mentalism." (Why is it that they must always have odd, unpronounceable, and usually arcane titles?) I happen to have inside knowledge as to why that particular title was selected. Perhaps because I am the editor and publisher. Just to be fair, I will list contact information for SYZYGY as well, it's 2901 N. 55th Avenue, Phoenix, AZ 85031.

One of the benefits of publishing newsletters is that they can target a very small market. One such enterprise was entitled Séance; a two-year long publication dedicated to that one particular subject. It served as a medium (pun intended) for the best minds in that particular area of our performing art. With its regular columnists and knowledgeable feature writers, it became an invaluable source for related material and ideas.

Another example is the currently published New Invocation. For those who find the weerd, spooky, and bizarre an irresistible combination, a veritable treat is in store within each issue. Obviously, this is too narrow a market to be addressed in a broad-interest

magazine such as M.U.M. or other slick and glossy publications. But the newsletter format is a perfect way to get the word out to a dedicated market niche.

And so it is with SYZYGY. There has always been a desire among Mentalists for a confidential newsletter which addresses their concerns and supplies their needs; routines, ideas, concepts, shared experiences, success stories, promotional information, and the like. Promising to offer the latest effects, the best techniques, the finest presentations, and the inside information, SYZYGY is worth a look.

Keep it Believable

All too often the Mentalist's performance appears to have been assembled from a Chinese menu: One from column A, one from column B, etc. The audience must endure wordy explanations and self-serving demonstrations of telepathy, precognition, psychokinesis, clairvoyance, and goodness knows what else. All of this, of course, is presented in the guise of entertainment. Actually, it more closely resembles plain old showing off, devolving into a demonstration of what the performer can do that the audience cannot.

Gee, I'm entertained already.

The performer would be better served by picking a particular premise and sticking with it. Uri Geller's success is a good example. Around him, things happen: spoons and keys bend; watches start and stop spontaneously; seeds germinate and sprout. He will dabble in remote viewing, drawing duplication, and the like, but his trademark pieces are all manifestations of P.K., psychokinesis – mind over matter. (The nice thing about a demonstration of P.K. is that, in the philosophy of Michael Ammar, it "freezes the moment" for all time. That allows the participant to take the "evidence" of the miracle home with him. It's not just a recollection or possibly a mis-rememberance, it's real.)

Many performers of the past were specialists as well. Dunninger was a "thought reader" while Dr. Jaks' specialty was "Curiosities of the Mind." Kuda Bux made a reputation with Sightless Vision.

Among contemporary entertainers, Jeff Evason & Tessa work as telepaths. They communicate with one another using only their minds. He roves the audience being challenged with items from the audience and Tessa describes each one in incredibly accurate detail. Her sparkling presence and his charming manner make them a team on the way up.

Ross Johnson of Chicago simply says, "I know what you're thinking!" And then he proceeds to demonstrate exactly that. He is slick, personable, energetic – and good. He offers no explanation for what he does, which translates as never having to defend a position. He just presents his audience with a stunning display of impossibilities.

What these successful Mentalists have in common is that they do not challenge the intellect of their audiences. Instead, the skeptics are maneuvered into interpreting what they observe as believable.

In some parts of the country, if you deliver an interpretation of lines in a participant's palm, you run the risk of being branded as a heretic, blasphemer, and ally of Satan. Say the very same words as an assessment of a person's signature and you'll find yourself accepted as a paragon of science, culture, and knowledge. Go figure.

The bottom line: Keep it believable and keep it simple.

My Theory

I have this theory about how to make Mentalism more universally enjoyable. But first some background...

FACT: Scientists tell us that an extremely large part of the brain is dedicated to visual throughput. In fact, more synaptic power is reserved for optical processing than for all the other senses combined.

FACT: The brain appears to require constant stimulation. Persons deprived of outside stimuli, in pitch-black "sensory deprivation" chambers for example, tend to go "over the edge" in a hurry.

FACT: Persons denied dream images (awakened during R.E.M. sleep when dreams begin) will soon display symptoms of mental imbalance.

So what's the theory? Audiences, especially today's MTV generation, seem to have a very strong requirement for lots of visual variety (eye candy). If you can't give them flash, dazzle, dance, and color, they soon drift off into their own world and daydream their own visual stimuli.

Many of today's most successful stage magicians have learned that lesson. Many of today's Mentalists haven't. Lacking most of the visual effects (and the major pathways to the brain are visual, so we are playing on an uneven field to begin with...), Mentalism seldom appeals to the eye.

That's one of the main problems with Mentalism. There is nothing visual going on. And for many people, that equals boredom. The performer must supply some form of stimulation if he is to be successful. Absent a compelling premise which locks in the audience (such as playing to their belief in E.S.P., for example), he must entice the mind's eye.

One method of stimulating the audience is to be a story teller. Most of today's prominent motivational speakers liberally sprinkle their presentations with homespun anecdotes which help to illustrate their points. Former television empresario Art Linkletter, in an audio tape instruction series, advises every presenter to involve the audience with stories.

The Mentalist might experiment with being a storyteller who brings the audience along with him; an artist who can paint compelling word pictures within the audience's imaginations.

There is another, more elementary form of visual stimulation: movement. Not long ago, in a conversation with Dr. Juris, we tried to find what several of the more preeminent Mentalists all had in common. In each and every one of the cases we examined, one trait was obvious: Each of the performers showed a great deal of emotional and kinetic energy.

Ross Johnson will stalk from one side of the stage to another like a young lion in a cage. Mark Salem keeps a lighter tone in his presentation, but stays on the move as well. Craig Karges plays his college audiences like a virtuoso, and borrows his energy from them, cavorting with that floating table all over the place. Steve Shaw is so animated that he makes caffeine nervous. Watching Tim Conover perform is like trying to take a drink from a fire hose.

Each of these highly successful entertainers also involves his audience. There is no aloofness or supercilious superiority in any of these Mentalists. They are clearly excited

with what they present and that emotion crosses the footlights to be reflected from the audience.

Of course these fine performers have a great deal more going for them than mere Brownian movement; they are all well groomed, well dressed, well spoken, well mannered, and well practiced.

That translates into being well paid.

Premonitions

While writing for M-U-M is not exactly an employer/employee relationship (contributors are not paid, at least not in tangibles), enough of that arrangement exists to make it appropriate, not to mention old-fashioned good manners, to give one's publishing colleagues a timely notice of impending change.

The change, in this case, will be my departure from the corps of contributing columnists to M-U-M, at the end of my current obligation, next March.

Since July, I have been publishing my own regular newsletter, SYZYGY, The Journal of Contemporary Mentalism. M-U-M editor David Goodsell agrees with me that to continue my column here might lead some to speculate that I could be holding back the best material for my own publication. Now, there can be no doubt.

Besides, with skyrocketing subscription rate my newsletter has experienced, keeping up with those demands has played hell with my lecture and performing schedule! Something had to give, and David was nice enough to understand.

Magicians and Mentalists will still have adequate reason to continue opening M-U-M's pages for inspiration, however. Although I am not at liberty to say whose name will be at the top of mental magic column which will soon occupy this page, I'm certain that you will be well pleased.

A word about this magazine's editor, David Goodsell. In the two years I have been contributing columns, he has shown admirable editorial restraint. I don't recall ever having anything changed in my text, other than the occasional typo which remains when I neglect to use my spell-checker. David has unhesitatingly allowed me to advocate some of the most provocative (that doesn't mean wrong, just inflammatory) concepts ever to grace these pages. When he thought something was simply too controversial to include, he would point out what he felt might be the offending sections and request a rewrite, but not once did he arbitrarily adjust the verbiage. The art of being a good editor requires wisdom to choose meaningful contributors and the courage to let them write as they see fit.

David Goodsell has shown both courage and wisdom.

By now my regular readers will understand that, for me, Mentalism is not a subset of conjuring, it is a frame of mind. One of mutual respect between performer and audience. It is essential for us to acknowledge that the audience brings with them a myriad sincere beliefs, some of which seem reasonable while others provoke a bellylaugh. We make no judgmental attempt to “set them straight.” (That's not entertainment; it's philosophical proselytizing!) Rather than self-righteously “debunking” those beliefs, instead we profit by playing to them, allowing a moment of the miraculous “...what if... ?” Magic for grown-ups, if you will.

Hard-won knowledge: Never challenge an audience's beliefs. You may be right, but

they won't like it. And they pay the bills. Salesmen will recognize the same thought often expressed as, “You can win the argument but you'll lose the customer.”

Five Foot Shelf

Every now and then some authority publishes a “Five Foot Shelf” recommendation of those books he feels should be in every performer’s library. This pundit sees no need to break with that grand tradition. There will inevitably be a few I will regret having excluded, but here are the books I consider among the most valuable in my working collection.

Magick - Bascom Jones A fabulous resource. The index of contributors to this newletter is a virtual “who’s who” of Mentalism’s last 23 years. If you are fortunate enough to acquire the looseleaf pages and indexes, count yourself among the blessed. Next best is Collecters Workshop’s The Compleat Magick in four volumes. Expensive, but priceless.

Corinda’s 13 Steps to Mentalism - Tony Corinda A slight English flavour is detectable in this evergreen compilation. While the differences do stand out, the universal appeal of Mentalism is even more apparent. Good sections on publicity, promotion, and presentation.

Practical Mental Effects - Ted Annemann Although the material may be dated, the concepts certainly are not. Annemann was the catalyst for the awakening of Mentalism within the conjuring community and a great deal of his best material is found in these pages.

The Mental Mysteries of William Larsen, Sr. – William Larsen, Jr. A gentleman can still make a very good living by following the advice in this underrated book. There isn’t a cold-reading I do that doesn’t draw from something learned here. A wealth of material; there’s gold in them there pages.

The Red (Blue, Yellow, Green, Violet) Book of Mentalism – Phil Goldstein These five booklets mark the point at which Mentalism began it’s current trend away from mental magic and toward something much more engaging. Popular awarness of Verbal Control, Pre-Show Work, and Linguistic Deception began here. I’m sure others have already asked to have these reprinted as a bound volume, but one more plea couldn’t hurt.

World of Mentalism - Burling Hull Card tests, book tests, blindfold work, two person acts, Question & Answer routines, promotion – it’s all in here. Hull was a visionary whose influence has not received the appreciation it deserves.

Stunners - Larry Becker The name Larry Becker is synonymous with mental magic and its most prolific creator has provided a treasure trove of material. Now out of print, its price of over $200.00 limited its original distribution. Still, it is worth the price many times over. Let’s hope that Larry chooses to reprint it, perhaps in soft covers, so more of us can benefit from its contents.

The Art of Mentalism - Bob Cassidy This one is little known because of its abbreviated print run. It offers an extremely reasoned approach to Mentalism as a performing art. I can say from personal experience that Cassidy’s premise for the “blindfold drive” is pure genius.

Quick & Effective Cold Reading - Richard Webster My own introduction to cold reading was the result of Richard’s trailblazing. It teaches palmistry by tying each

formation of the hand to a series of uncanny responses. To enjoy this book you don't have to believe in palmistry, but it makes you want to. Warning: Learn cold reading at your own risk – it will change every aspect of how you relate to your audiences.

Master Mentality - Stanton Carlyle The finest treatise on muscle reading I've ever encountered. This is the real stuff from a knowledgable source. You are led by the hand, step by step, into the development of a unique and very marketable skill you will never be without.

Strong Magic - Darwin Ortiz This one's a late arrival but an important one. Substitute "Mentalism" for the every occurance of the word "magic" and the advice it offers becomes even more appropriate. Bring an open mind when you open these pages; Ortiz takes deadly aim at many of our sacred cows.

Dynamite Mentalism - George Anderson Groundbreaking stuff such as this should be in the repertoire of every working Mentalist. What the reader learns here can be utilized in the most challenging venues with remarkable effect.

You've got to be believed to be heard – Bert Decker This is a book written for the businessman by an expert in communication. Since communication is what the Mentalist is all about, the lessons taught here have direct application for the performer.

Secrets of Successful Speakers – Lilly Walters From the owner of one of the most highly rated speakers' bureaus in the United States, this book is packed with real-world advice which most performers would otherwise never begin to consider.

Instant Rapport – Michael Brooks "Maximize your personal charisma..." says the cover of this eye, ear, and mind-opening introduction to communication on non-verbal levels. Too bad that most performers only read How-to-do-more-tricks books and avoid publications like this which will really make a difference.

Standing Ovation – James C. Humes A primer on public speaking. Many Mentalists supplement their performing income by sidelining as motivational speakers or corporate trainers. Much of what Mentalists do relies on the spoken word. It makes sense to deliver those words in the most effective manner possible.

The Conative Connection – Kathy Kolbe "Uncovering the link between who you are and how you perform." is the secondary description. Kathy Kolbe provides a model for understanding why you are more successful in some areas than in others, and illustrates how to work to your strengths instead of becoming frustrated over your shortcomings.

Sixth Sense – Laurie Nadel An intellegent discussion of intuition, hunch, gut feelings and their place in everyday life. A wonderful springboard for presentational gambits. Helps you construct a model to sell Mentalism in a way which is acceptable to most audiences. That means more bookings and more money.

Hidden Power – James Van Fleet Subtitled, "How to unleash the power of your subconscious mind." More grist for the Mentalist's mill to build believable presentations not to mention a more successful life.

Guerrilla Marketing – Jay Conrad Levinson Companion titles in the series are: Guerrilla Marketing Attack, Guerrilla Selling, Guerrilla Marketing Excellence, and Guerrilla Marketing Weapons. Written for the small-business enterpreneur, these books will benefit any performer who depends upon self-promotion.

Drawing on the right side of the brain – Betty Edwards Open this book expecting 'ten easy lessons' in sketching and instead you learn to recognize, develop, and utilize an asset you didn't know you possessed. It opens the door to unimagined creativity.

Stranger in a Strange Land – Robert A Heinlein The author holds a mirror up to our society in this science fiction example, illustrating the consequences of miracle makers pushing it much too hard. Some good presentational angles in here, from a fresh perspective. Read between the lines. "Grok" can be defined as "knowledge reaching critical mass."

Ten Best

Over the past two years, I have placed on this page what I feel are the essentials for success as a Mentalist. What follows is that advice, in condensed form:

Be yourself. This one is difficult because in exposing our true selves to the audience, we are taking a risk that they might not like us. Don't try to hide behind a façade, because it won't work; audiences are too savvy. They will sniff out our insincerity in an instant. So what do you do if the audience doesn't react well to your personality? Change it. Be nicer, less confrontational. Speed up or slow down. Respect your audience and their intelligence. It's important for them to like you for who you are, not what you do.

Listen to your audience. This one's important because all too often we listen only for the applause, or pay attention only to the feedback we receive from a close corps of friends and acquaintances. The next show you do, ask a friend (ie: someone who will be brutally honest) to stake out the restroom or foyer and make note of the comments made by those out of your earshot. It's a real awakening.

Make friends, not adversaries. Avoid put-downs of any sort. My early career was hampered because I felt the need to use all of those comedy club heckler stoppers. Don't challenge your audience, even subconsciously, to try to figure out how you "do it." That is a losing proposition. Instead, encourage them to believe that they, too, are endowed with similar talents (although to a less practiced degree).

Credit the participants. Be humble. Remember, they are not 'spectators.' Their willing participation and investment in a successful outcome are essential to your success as a Mentalist. Routine your presentations to make the audience the stars of your show. You become the catalyst whose talent highlights and magnifies their inherent abilities. Besides, nobody loves a show-off.

Do less. As performers, because we enjoy the attention and respect a good show brings us, sometimes we do more than we should. The old adage, "Always leave your audience wanting more" is eternally accurate. It's much better than having folks leave saying, "Boy, I thought he'd never stop!" "Less is more" means you value your product. If you're anxious to give it away, what message does that send?

Use your voice. It's your prime tool as a Mentalist. If you're not blessed with a commanding voice, then develop one. Learn the power of a pause, a whisper, a shout, and a chuckle. Take an acting class or attend a Power Speaking seminar. Invest in yourself. You're worth it.

Give the lady what she wants. The platinum rule. Every successful enterpreneur will vouch for this approach. If audiences want to believe that it's possible to bend spoons thorough psychokinesis, then reach for the flatware. If you can't stand the heat, go back to conventional conjuring; you won't be comfortable in Mentalism.

Remember, they didn't come to see YOU. For most of the dates we play (banquets,

sales meetings, hospitality suites, trade shows), the audience is assembled for purposes other than watching our performance. There will always be some in the audience who couldn't care less about Mentalism. It's our obligation to entertain them in spite of their prejudice.

Develop your performing premise. Why should they watch? Another tough one. Because Mentalism has little visual appeal, we must devise other motivations to maintain audience interest. What's in it for them? Entertainment? Escape? Empowerment? You cannot successfully conceal from your audience that you are subconsciously uncomfortable with your performing premise. If you are overtly bothered by your premise, you will probably apologize in advance (ie: heavy disclaimer).

Make no claims; use no disclaimers. If you profess the ability to manifest some unusual or extraordinary talent, you must be prepared to back up your words. On the other hand, if you never quite say exactly what it is that you do, your audience is free to apply their own interpretations, some of them far more imaginative than rational. That doesn't matter. It's their fantasy; let them enjoy it. You might very well disclaim the very thing they expect to experience, and that's no way to begin building audience rapport.

Learn real mental techniques. Muscle reading, body-language, Neuro-Linguistic Programming, hypnosis, graphology, mnemonics...these are all very useful talents for people in our line of work. Not only are they directly applicable as performance skills, they are also excellent foundations upon which to build a believable presenation. A performance based on graphology (handwriting analysis) is far less likely to be challenged by skeptical minds than is one claiming clairvoyance as its modus operandi.

Lose the guilt. Because you are not a magician, you are no longer perceived as someone who is trying to 'fool' audiences. They don't feel the need to scrutinize your every movement, waiting to pounce upon the evidence of your pretense. Therefore, you are afforded the luxury of having an audience to whom you needn't prove that a hand is empty. Ever.

Charge what you're worth. But be sure you're worth it. Most decent Mentalists can command a fee three or four times, at a minimum, what magicians receive. Simple supply and demand are factors but mystique plays an enormous part. If it becomes obvious that you are only a magician in Mentalist's clothing, your credibility vanishes and you're back to hippity-hop rabbits. Concerning fee structure, don't discount your way into performance dates. That's very counterproductive in the long run. Besides, people value that which is uncommon or rare. Scarce commodities are usually more expensive. Sell yourself cheaply and you send the wrong message.

Master the hidden essentials of your craft. The one-ahead, center tear, the billet switch, pre-show technique, impression devices, and background research (using a City Directory, for example, to expand a name into address, phone number, spouse name, occupation, etc.). Despite the demeaning comments from envious detractors, successful Mentalists are not magicians who can't learn a side-steal, top palm, or Elmsley count. Instead, they are specialists who maximize impact with a minimum of physical technique.

Have fun. Life is too short for anything else. If leading an audience through an entertaining presentation of Mentalism is not the most enjoyable thing you can do with your clothes on, then don't do it! Mentalism is not a vehicle for building your self-esteem or for flattering your ego. The Mentalist's first and only purpose is to entertain an audience. Everything else is secondary. So be passionate about your work and allow the audience to sense it.

Love yourself. If you are incapable of that, you cannot possibly be capable of loving your audience. That, in the final analysis, is the primary rule.

Sign Off

After my announcement that this column would be my last, I was surprised by the numerous telephone calls, letters, e-mail messages, and one-on-one conversations expressing support for the message I have been trumpeting and regrets that it will no longer be afforded such a prestigious forum.

Not to worry. The venue may change, but the vision will remain the same.

First, most of my writing energy will be channelled (you should pardon the expression) into keeping my new newsletter growing. SYZYGY– The Journal of Contemporary Mentalism will continue to be the place to find ideas, presentations, and concepts in Mentalism for today's audiences. It's off to a great start and the prospects are phenomenal. I can't say enough about the generosity of the talented performers who have shared their creativity with SYZYGY's readers. So if you've been bitten by the Mentalism bug, drop me a line and I'll get a sample of Mentalism's future to you.

Second, I will be hitting the personal speaking trail once again, bringing my zealous advocacy up close and personal. Note that I avoided the word 'lecture', which has come to be stereotyped as: 1) Creative performers baffling knowledgable audiences for the purpose of generating merchandise sales and/or enhanced recognition; or, 2) The modern incarnation of the peddler's wagon, the 'dealer lecture', displaying, demonstrating, and selling product.

Gone forever are those days when a lecture was focused on the transfer of information, hard-learned experience, and knowledge. Almost.

How about a presentation which challenges the status quo, opens new avenues for exploration, questions the accepted assumptions, and illuminates possibilities which many never recognize, much less take advantage of? There will be lecture notes and goodies available for purchase, of course. That's a necessity of modern life. But the primary purpose is information exchange and personal motivation.

My goal is to provide every Assembly (and Ring, for that matter) a vision of Mentalism which will shatter stereotypes of the boring presentation, pretentious performer, and absurd premise: Contemporary Mentalism. I promise an evening which will be long remembered.

Editor David Goodsell assures me that his plans call for occasional guest contributions to this column and that my musings will be welcome in future M-U-M issues. To paraphrase a film icon (you'll have to imagine the Austrian accent), "I'll be back."

Be good to yourself, love your audience, and give the lady what she wants.

A final quote: "The limit of our understanding is not the limit of all there is to understand."

NOTE: The following pages contain the effects which were included in the December, 1994 M-U-M, the Lee Earle issue.

Lotto Luck*

How would you like to predict the exact numbers drawn in the next state lottery? You can, at least, get the credit for appearing to do just that.

There is a logic trap often set by the skeptic who suggests, "If you can predict the lottery, why don't you just buy the winning numbers?"

The best reply I have devised is, "When I am successful in my prediction, the publicity I gain will be worth much more to my performing career than a $25,000.00 per year annuity, and there is no tax on the media coverage which will result. Besides, if probability rears its ugly head and other ticket holders get lucky, the divided winnings will be that much smaller. This prediction will demand an incredible effort on my part and I don't think I can do it more than once."

Often the lotto drawing is broadcast from within the studios of a local television station, so use one of that station's "Eyewitness News Team" for setting up the interview.

This is the scenario: You arrange to meet your local TV news reporter at a convenient Post Office on a Friday morning. You show him two sealed envelopes, each of which contains a portion of the prediction of the weekend lotto drawing.

The reporter is told that the pair of envelopes are a security measure taken to keep the prediction confidential; the U.S. Postal Service will have custody of one of the two envelopes until it is delivered. He is directed to address either of the two envelopes to himself at the TV station, retaining the other one for safekeeping.

The envelope addressed to him is immediately deposited in the letter slot in the Post Office lobby. The reporter is instructed to retain, secretly mark and additionally seal the remaining envelope in any way he wishes, to ensure that it will remain tamper-proof after you receive it.

You arrange a meeting at his office the following Monday. When you arrive at his office at the station for the unsealing of the envelopes, the two of you examine both envelopes; all is found to be fair. The reporter opens the envelope he retains and discovers within the envelope a single piece of paper punched with six holes.

He opens the second envelope, the one which he mailed to himself, and finds a sheet of paper covered with rows and columns of numbers.

When the punched paper is placed directly on the page bearing the numbers, only six numbers show through the holes. They are the exact numbers drawn in the weekend Lotto.

The envelopes, papers, and everything else involved may be subjected to the most intense scrutiny and nothing will be found out of the ordinary.

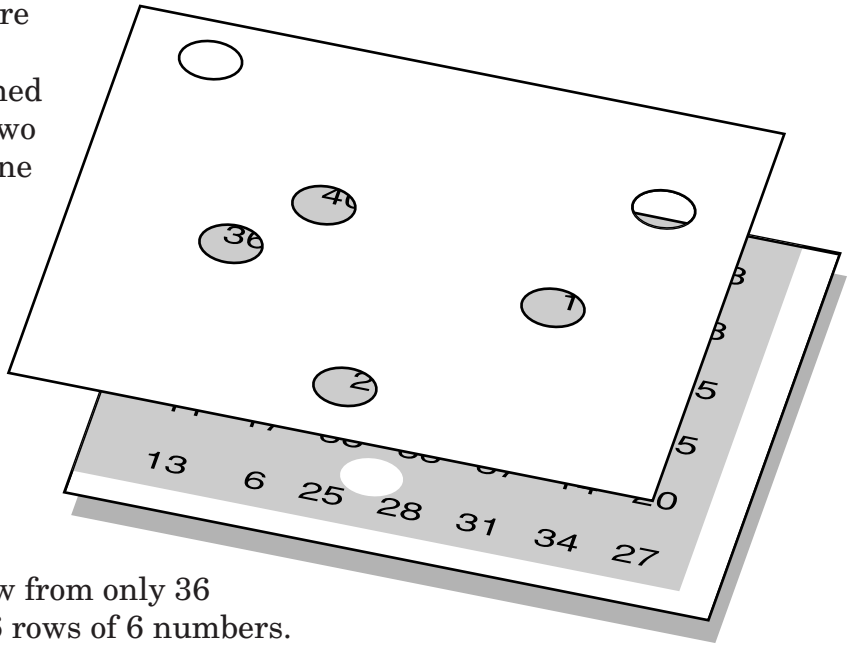
Sound interesting?

The method addresses some of the faults common to many predictions and justifies the handling necessary to achieve the fabulous result.

The fact that the mailed envelope is hand-addressed by the skeptic eliminates the possibility of a switch, while the binary encoding feature (both parts are essential but each is useless alone) provides security against the skeptical inquirer. (Am I being subliminal here? Naaah!)

It must be obvious by now that, somehow, one of those envelopes is intercepted so the prediction inside can be altered to take advantage of 20-20 hindsight while taking credit for the same acuity of premonition.

Of course, when both envelopes are presented to the media person, each contains a duplicate copy of the punched grid. You make the grid by aligning two six-inch-square pieces of paper atop one another and then punching the appropriate number of holes through both papers simultaneously.



To ensure the holes line up with the number grid (which you will make from another 6" square of paper), you can draw some guide lines on the papers. If your state lottery uses 42 numbers, divide your paper into 6 rows with 7 numbers in each row. Should your local lotto draw from only 36 numbers, then divide the paper into 6 rows of 6 numbers.

Mark the same edge of both grids as “top” and fold each of them inside opaque black construction paper. Seal them in duplicate, unaddressed envelopes.

The sealing process is the key here: use a cotton swab to apply only a dot of moisture on the glue at the very tip of the envelope flap, and perhaps one or two other spots midway between the tip of the flap and either end of the envelope.

An envelope sealed in this manner is easily opened (so you can alter the contents, of course) when you receive it in the mail.

This is the crucial secret and one which is unfathomable in reverse. When you meet your helper in the Post Office lobby, you show him the pre-stamped envelopes one at a time. He is asked to address the first envelope to himself. You take it from him and hand him the second envelope while, at the same time, you deposit his envelope in the mail slot. What he will not remember is that, for an instant, both envelopes were face to face.

Held beneath the second envelope, face up and sticky side down, is a self-adhesive, removable mailing label which already bears your name and address. The label is ready to adhere to whatever is placed in contact with the adhesive, for example, the face of the envelope your victim just addressed to himself!

Take the addressed envelope back from the reporter and place it beneath the label/envelope combination, transferring the pre-addressed label to his envelope, covering the address he just put there.

Turn the pair of envelopes over, slide the (now) bottom envelope over to him and immediately deposit the re-labeled envelope (which is face down) into the handy mail slot.

Be wary of the circumstance in which the envelope will be subjected to a great deal of heat (such as a metal collection box in the summer). The label might melt off. Of course you must test your envelopes, labels, pens, and postal system more than once before you attempt this prediction. You will only get one shot, and it must be perfect. Leave nothing to chance.

Obviously, once the re-addressed envelope is in your hands, it is easily opened and the contents altered to provide a favorable outcome. Place the grid over a duplicate sized piece of paper and write through the holes onto the paper below the winning lottery numbers.

They should not be written in numerical order, but randomly. Remove the grid and fill in the remaining (undrawn) numbers at the appropriate positions on the paper. Your result should be all the lotto numbers in neat rows and columns, inscribed at random about the paper.

This paper is folded within the sheet of black construction paper and is placed back into the envelope. The flap is sealed in the usual fashion.

With practiced care, remove the non-permanent label from the face of the envelope, which will now appear exactly as it did the instant it left your reporter's hands.

Another important note: try to use the type of envelope which has lines printed on the face for name, address, city, state, and zip code. When your helper writes in this area you prevent the problem of having too small a label to cover his hand-written address, enabling more confidence in your positioning of the sticky label while at the Post Office counter.

The only remaining step is to get the envelope into the reporter's hands with no possibility of generating suspicion on his part. In other words, you can't just leave the letter on the receptionist's desk at the T.V. studio in the hope that she will notice it later and not remember its origin. Besides, many television studios are tighter than a Brinks vault these days, with the receptionist secure behind bulletproof glass.

Dropping the letter back in a mailbox is not the answer, although you could tell your route carrier, "I don't know how, but this letter came in a bundle of my bills. Could you make sure it gets where it was intended?" It will get there, but it may bear various embarrassing rubber stamp imprints documenting its journey through the postal mazes.

A more direct method: Contrive to intercept the mail carrier as he is about to deliver to the target address on his daily rounds. Hand him the envelope and say, "This came next door by mistake," then go "next door" while he delivers your goods.

With attention to detail and forethought, this prediction is superb!

A Penny For Thought*

Any effect which occurs in a participant's hands is memorable. A tiny miracle in that very personal venue commands a stronger reaction than almost anything done in demonstration.

When at a Psi Party, I offer to guide the group in a demonstration of mass focus. Each person holds a penny (copper is a base element, you know) in the palm of her left hand, cupping her right hand over the coin. All the participants direct their personal energy toward the coins in their hands. Nothing happens.

To attain collective focus, one person is selected to hold all the coins in the same manner while everyone concentrates on the mass of copper within her hands. After one or two tries at this focused concentration, she feels something happening within her hands. Not heat, not a mechanical movement, but something else. She cannot find the words to describe the hidden sensation.

When she opens her clasped hands and examines the pile of pennies, she soon

discovers that one of them is twisted in three dimensions! It is warmer than the others. She returns the pennies to their owners, keeping the corkscrewed coin for herself.

The secret behind this piece is our old friend the P.K. device. I use the Ultra PK5 from Chazpro, a rare-earth ceramic magnet. It measures about 2 x 2 x 1/4 inches and is strong enough to raise havoc with a color television screen from a foot away. I conceal it on my inner arm, just below the elbow, retained by an elastic elbow brace found on the shelves of my local Walgreens store.

The unsuspected assistant in this presentation (I won't say unseen, because it is always visible) is a magnetic penny. More precisely, I employ a copper plated steel penny (minted during World War II with the goal of conserving copper). Check with a coin dealer who will sell them to you for about ten cents each. Hobby shops peddle inexpensive electroplating kits which will allow you to copper plate your pennies so they appear similar to today's coins.

The other item you will require is a twisted penny. Fortunately, copper is a malleable metal and will bend quite easily. Clamp the edge of one in a vise and give it a twist. Use layers of cloth, cloth tape, or wood to prevent damage to the coin. A subtle twist, obvious when pointed out but unnoticed when piled among other coins is the goal. Make several of these while you are at it.

It is a simple enough matter to add your two coins to the batch as you help collect the coins from their owners. Hold back one of the borrowed coins when you dump the lot into your helper's hands to ensure that the final penny count remains constant. The pile of coins supplies a safe hiding place for both the twisted penny and your steel friend.

Maneuver the steel penny to the top of the stack of coins in her hand else the weight of the other coins will prevent the manifestation you desire. Stay with me, and I'll reveal a method to regain your gaffus that will delight your evil heart.

Grasp your participant's forearm just below her elbow, positioning the back of her hand directly over the strong magnet on your forearm. With minimal side to side pressure, you can maneuver her hand into and out of the magnetic field radiating from your sleeve. Use the hand whose wrist is watchless, if you know what's good for you.

Make sure she clasps her hands tightly together, allowing room within for the penny to turn. Should her hands or fingers peek open, the steel penny might escape and make a beeline toward the magnet. That just won't do. If you were to use the steel penny alone, guiding her hand above the magnet, you would see the penny stand on edge as it passed through the strong field. Please, please, please do not succumb to the temptation to do this visible effect. It is too much like a conjuring trick and puts all the heat on the coin. It won't take a Nobel scientist to deduce the method from that point. Trust me, less is more!

Imagination is a powerful ally. When she feels something happening within those cupped hands, she will invent far more delightful explanations than a mere coin dancing to your magnetic melody. The remaining pile of coins is ancient history once their eyes fall upon that bent coin. All attention is upon the curved penny. You have more than enough psychological misdirection to allow you to regain possession of the ringer. How?

Pass your forearm over the coins in your helper's hand, allowing the magnet to 'steel' the extra penny out of the pile. It will rocket to the inside of your forearm and stick as if glued there, to be retrieved at your convenience.

The business about the coin being warmer is hokum, suggestion, and friction. As the group examines the coin, it picks up warmth from many hands. Take your turn inspecting

it and then, as an afterthought, touch the back of your fingers to the coin. Put a quizzical look on your brow. Touch the back of your fingers to the top penny on the pile in your helper's hand. Ask, "Does this one feel warmer to you?" When one of the participants tests in the same fashion, she will agree. Especially after you briskly rub the coin between your finger and thumb before asking. The coins atop the pile are not in contact with warm hands and are thus cooler to the touch.

Finally, show a little sense of wonder! If you treat this as a common occurrence, it becomes one. Place yourself, for a moment, in your participant's shoes. A coin bends in your hand, by mental force alone! This is a moment you will cherish until your last day on this earth. Make it so.

Aikido Arm*

Invite two people to assist in your demonstration. One of them should be a man who has a good, but not overpowering, physical build. A gymnast's physique is ideal. The second helper should be a diminutive young woman about "five foot nuthin' and eighty-eight pounds soakin' wet."

The presentation is one that emphasizes mental control over the physical body. Begin by asking the gentleman to hold his arm straight out to one side so the woman can pull down on it. He should be able to support a great deal of her weight, if not all of it.

Ask them to repeat the demonstration and to be prepared for a change. You warn that you are going to touch the man on the head, lightly. Emphasize that you are not going to harm him in any way. You are merely going to utilize your psychic ability to drain his strength.

When he again stiffens his horizontal arm and as the woman begins to apply downward pressure, approach the man from the front and hold your hand in front of his face, fingers wide apart. Star Trek fans will recognize this as a variant of the "Vulcan Mind-Meld" position. Place your fingertips lightly on his face with your middle finger bent and the edge of its fingernail in contact with the bridge of his nose. Just a little pressure in that spot will cause his arm to turn to jelly.

This works for three reasons: First, he has already expended some of his reserves in the first demonstration of strength. The next time he will be marginally weaker. Second, the fingernail on the bridge of the nose invites divided attention. We tend to assign a high priority to protecting our eyes and he isn't sure what is going to happen. Third, you told him you were going to sap his strength. That psychological edge will often be enough.

Reversing the helpers' positions, you ask the lady to raise her arm slightly above the horizontal and to keep it rigid. She should make a fist, positioned as if she is holding onto a vertical rod. Ask the gentleman to bend her arm by placing one hand on the top of her elbow joint and the other hand under her wrist. He is to slowly build up pressure until he overcomes her strength and bends her arm. Jerking it is not allowed. The couple are positioned and a 'no strength run-through' of the procedure is tested to familiarize them with the range of motions and to ensure that nobody gets hurt.

Ask the woman to stiffen her arm and have the man start his efforts to bend her elbow. He should have no trouble in forcing her arm to bend, regardless of the effort she exerts. The woman is taken aside and given the "focusing instructions" and the

demonstration is repeated. This time your male helper may very well go red in the face trying to bend her arm. She will exert little effort to overcome his superior strength.

This stunt is an amazing adaptation of an Aikido martial arts technique. There are two sets of muscles in the arm. One bends the arm and the other straightens it. Normally, when one stiffens an arm, each set of muscles counters the other, the net result of which is a cancelling of strengths. Using the proper technique, we shift the focus, giving the girl instructions to keep her arm straight but relaxed. You will stand where her arm is pointing and she is to imagine the arm is a fire hose with an invisible stream of water projecting directly between your eyes. She must only keep the imaginary water flowing to that spot and not tighten up her arm. (That's it. Really. Try it for yourself with a friend.)

Again, the young man's previous exertions have taken their toll. Again, you have implanted the irresistible psychological suggestion that he will fail. The girl has an optical focusing device, using more of her brain, to keep her finger on the spot while keeping her mind off her arm. She also will be exerting only the strength necessary to counter his efforts. You will be amazed at the results.

The next time you're propless and asked to perform, you are prepared to demonstrate the psychic power of mind over body.

On Using "Room Service"

Predicting a three digit number is a common theme among performers. In order to lend credibility to the prediction, the numbers, generated at random by the audience, are found be "inscribed" on Al Koran's Gold Medallion or "imprinted" on one side of a metal hotel key tag as in Don Wayne's Room Service.

There is a logic trap awaiting the unwary performer, however, when he employs such a chiseled-in-stone premise: folks watching repeat presentations might take note of the fact that you seem to be changing rooms a lot or have a great many medallions. Obviously, this approach is not suited for trade-show presentations or similar venues where repetition is necessary.

Back when I was doing a series of one-night dates in which repetition was not a concern, I really got a lot of reaction out of the version with the metal key tag. A hotel key in the pocket of a travelling performer seemed to be a natural. In hundreds of performances a couple of shortcomings became obvious. Fortunately, both are easily corrected.

I apologize if the rest of this column reads as if I'm being a little obtuse but it isn't considered polite to tip the gaffus for someone else's commercial effect.

Those who own Room Service may be aware that the little metal disk supplied with the key tag does not have the ideal surface for use with the transfer material supplied. This allows an incomplete or ragged room number to be written, especially if the surface has even the hint of a fingerprint on it.

When this happened to me, I ad-libbed, "I've carried this key for some time now, as a souvenir, and the numbers are getting a little worn and hard to read...". Not bad for the spur of the moment save, but a last-minute explanation shouldn't be necessary.

My solution was to purchase, at an office supply store, a supply of Avery circular labels, the kind whose adhesive allows removal. They come in just the right size (about 1"

in diameter) to just fit on the little metal disk. The color doesn't matter because the paper is blackened with a felt-tip marker (it would be easier if Avery made black labels this size, but they don't). When the disk inserted paper-side-up in the writing pad gaffus, the transferred numbers will be 100% legible because the transfer material is going onto paper, as it was intended.

You also need an out for another situation that can occur when you ask the participant to read the number inscribed on the key tag. You get a blank look and he says, "I don't see any number." You know, of course, what happened. The disk is in upside down! Take the tag from him and, right under his nose, lever the little disk up out of the tag and say, "Sealed inside the tag is the number...please read the room number inscribed." This out is illogical and thus weaker, but it saves the bacon.

Building The Legend

I am convinced, deep within my social Darwinism, that a state-run lottery is a scheme invented to separate the optimists from the mathematicians.

That conviction does not prevent me from being as susceptible to wishful thinking as the next guy, so it is occasionally my practice to wager the odd dollar or two. Not long ago I exchanged a couple of my hard-earned ones for a pair of "Scratch 'n' Win" lottery tickets.

I rubbed off the silvery coating which conceals the computer generated random combinations and, "Hallelujah!" Yours truly was the delighted owner of a $50.00 ticket to short term happiness. I was also the owner of a dollar's worth of scrap paper, the other ticket now having only sentimental value. You can imagine which one held my attention.

Because many prudent merchants limit the amount of cash in their tills, the state does not require stores to redeem winning lottery tickets for amounts of $50.00 and above. Absent this restriction, I probably would have exchanged the lucky ticket for ready cash and missed the chance to exploit that opportunity which fate placed within my grasp.

Forced to wait through the weekend until the state offices opened the following Monday, inspiration struck. Here's what developed...

I walk into a convenience store and buy a single lottery ticket. I make a big deal out of choosing exactly the right one. Many merchants keep the accordion folded strip of tickets in their cash registers, allowing the sales person to dispense them manually. When the clerk begins to tear off the end ticket, I say, "Not that one. The winner is farther down. Let me run my hand along the strip."

When the clerk holds out the ribbon of instant temptation, I gently touch ticket after ticket until I suddenly stop on one of them. "That's the one I want. It feels good." And I buy it.

Sometimes the counter person will balk, limiting my choice to the end ticket only. Time permitting, I browse in the store until a few other customers have bought the lottery tickets ahead of 'mine' and then I quickly step in to buy the one which I pointed out earlier.

In all cases, I make the clerk aware of my eccentric desire to buy a particular lottery ticket.

Stepping aside to scratch my gambling itch, there is more than enough opportunity to exchange the newly acquired ticket for the L-note winner from the other store. I display the appropriate excitement, with a subtle overtone of "I told you so," and proudly display the winning stub.

The invariable question is, "How did you know that was a winning ticket? Are they marked?"

"No, I'm psychic."

"How did you know, really?"

"I'm a Psychic. Really. Here's my card. I teach intuitive techniques at private parties and sometimes do personal readings. Give me a call sometime."

"Can you pick the numbers in the big Lotto?," he always asks.

"Of course. I have a little trouble matching the dates with the numbers, but I'm working on it." I take back my business card and scribble six numbers on it, all within the range selected in the state Lotto. Returning the card to the clerk I remark, "I can't say when these numbers will have their greatest impact, but I see them being lucky for you."

Over my shoulder I cheerily say, "Have a nice day."

Do you think that clerk will remember me? Will he tell all of his friends about this oddball episode? Will he show my card to dozens, if not hundreds, of others? Will I repeat this scene in every convenience store within miles? And, should fortune smile upon one of those card holders...

Fortune favors the opportunist.

The Prettelus Effect*

For those who are overwhelmed with curiosity concerning the title, PRETTELUS is an anagram for "UPS Letter." The idea of using the UPS overnight envelope is a very practical idea. The envelope is a common item unlikely to arouse suspicion; it lends an air of urgency (only important papers receive this rather expensive treatment); and the envelopes are free (just stop by your local UPS facility).

The Prettelus principle is an implementation of a tried and true chestnut that predates Annemann. Of late, Daryl Bem, Steve Shaw, Ted Lesley and others have developed their own versions. The Prettelus Principle takes up where they left off, providing the psychic entertainer with a utility device of limitless application.

Imagine being able to predict the future with 100% accuracy. Imagine being able to adjust the past to yield desirable results in the present. That and more is possible using the Prettelus Principle. Essentially, this article describes a utility envelope which provides almost unlimited versatility for the Mentalist. By using a sturdy, cardboard UPS Letter envelope, larger and bulkier items can be introduced, withheld, or exchanged. Taking the standard double envelope to new dimensions, the Prettelus envelopes are simple to use, require no justification or explanation, and are virtually unsuspect.

Prettelus Prime is the most versatile of the three variants I have designed. It is used when you want to hold out or switch a small item within a group of others. Obviously, the performer is limited to thin, lightweight, and flexible objects to use in conjunction with the envelopes. Photos, postcards, poster board bearing designs, alphabet cards, letters, and predictions sealed within standard envelopes all work well. The inherent stiffness of the envelope serves to conceal the double panel much better than a more flexible manila or paper envelope might.

Prettelus Prime has one minor drawback: You can't let anyone else handle the envelope until it is sealed. This is usually not a problem in most situations, since the UPS

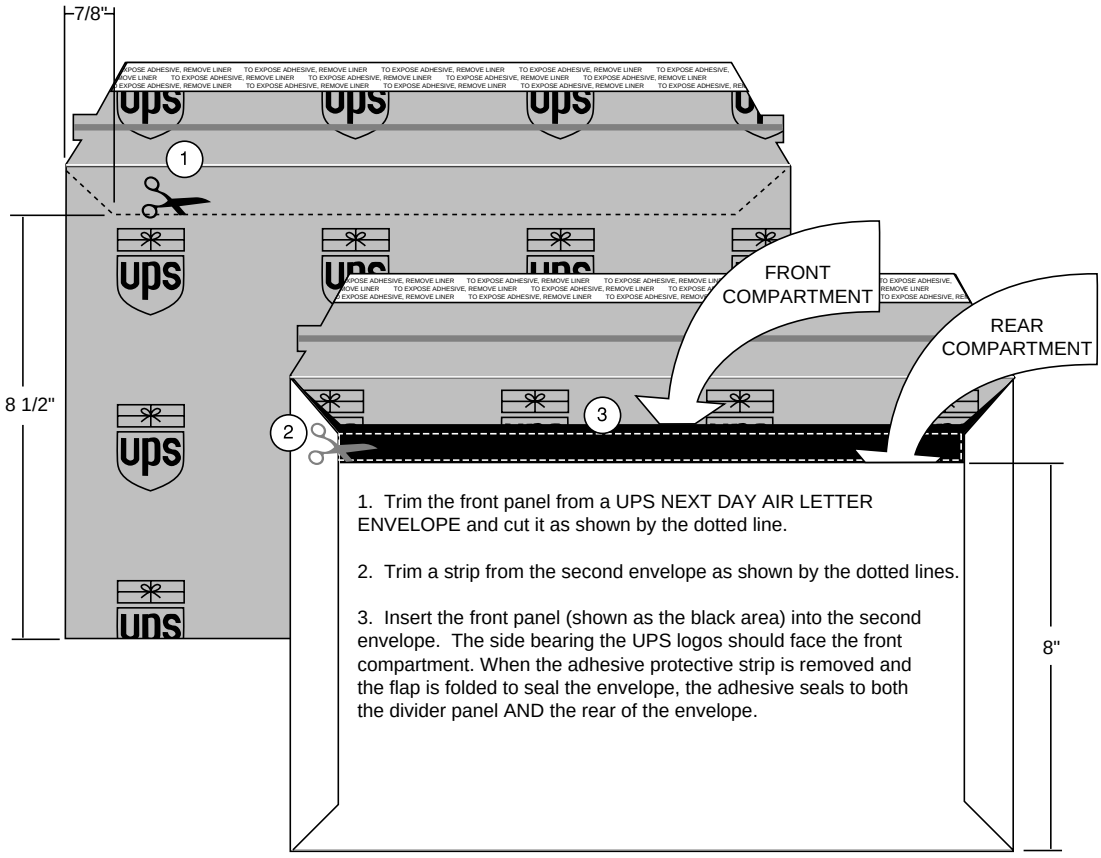
Letter envelope does not arouse suspicion. This inconvenience is more than made up by the fact that it is extremely simple to construct and very easy to use. It also has the advantage of allowing you to wait until the last minute to load the items to be switched in.

All you need are two UPS Letter envelopes, scissors, and glue. Actually, I prefer an Exacto knife, a metal straight edge, and Scotch Super 77 spray adhesive. I have even been known to make Prettelus Prime using a sharp pocket knife and sticky on-both sides tape.

Trim about 1/16" from the bottom and both sides of the UPS Letter envelope, yielding two panels, the former front and back of the envelope. We'll use the front panel, the one with the flap. On the red and white side, mark a horizontal line exactly 8 1/2" up from the bottom. At each edge, draw a diagonal line from the point where the flap fold meets the edge to a point on the horizontal line about 7/8" in from the edge. Cut along the line you have drawn.

Cut the back panel of a second UPS Letter envelope from side to side, exactly 8" up from the bottom. The cut should extend from a point about 7/8" in from the edge of the envelope, just inside the sealed, side flaps of the envelope. Extend the cut toward the mouth of the envelope, along the edge of the sealed side flaps, and discard the piece you just cut out. The removal of this piece makes it possible for the sealing strip on the flap to adhere to both the envelope back and the divider panel.

Slide the divider panel in place with the red and white side facing the rear. Now you see why you cannot allow anyone else to place items in the envelope, because they will discover the dividing panel. When the envelope is sealed, any item placed in the pocket between the divider and the rear panel of the envelope will remain sealed in a secret compartment when the envelope is torn open using the rip cord. Whatever was previously loaded in the front pocket will apparently be the only item in the envelope.



Now I'll tell you how to put this delightful device to use. Obtain five samples of handwriting. No signatures, just body text. Each sample should be markedly different from the others, and none of them should appear obviously feminine. Use a photocopier to enlarge sections of body text large enough to be seen comfortably by your audience. Make two enlarged copies of each sample and laminate each to 8" x 10" panels of thin poster board. If you mount each pair of samples on a different color of poster board, it will make your work simpler later.

Divide the cards into two duplicate five-card sets. Using a large black felt marker print the name "Charles Manson" (or some other notorious criminal) on the back of each card in one set. (You can use the names of other notorious persons as you wish.) One of these cards goes in the front pocket of each of five Prettelus Prime envelopes. Place the loaded envelopes in a known order (I use a rainbow order red, yellow, green, blue, purple of the poster panel colors) in your briefcase. This is sort of an envelope index.

Use the same large black felt marker to write the name of a different famous personality on the back of each of the second set of sample cards. Use names such as John Denver, Geraldo Rivera, Isaac Asimov, Harry Anderson, etc. Place this set in a sixth, ungaffed UPS Letter envelope.

In performance, pull the envelope containing your five handwriting panels from your briefcase. Remove the panels from within and replace the envelope in your briefcase behind the five loaded & indexed envelopes.

Display the five sample cards to your audience and remark that one of the people whose handwriting is shown doesn't belong with the others. Don't allow the audience to see the names on the backs of the panels.

Ask the audience to indicate, through their applause, which sample is the stranger among the others. When the choice has been made, remark to your audience that you will save the revelation for later. Reach into your briefcase and remove the indexed envelope which contains the "Charles Manson" version of the chosen panel and drop the panel into the rear compartment of the envelope. The four other panels are inserted into the front pocket, joining the "Charles Manson" panel already within. If you wish to set a small reinforcement, allow one of the names on the set of four to flash to the audience as you place them in the envelope.

An alternate handling involves bringing the selected panel to the front of the stack of five. You then insert the stack into the Prettelus Prime envelope. Turn the stack of panels around so that the selected panel is facing to the rear. Slightly fan the panels so you can easily slide the chosen panel into the rear compartment as the others go into the front pocket. This automatically flashes the back of the bottom panel (and the name written thereon) as they go inside.

Pull the protective strip and seal the envelope. Hand it to someone in your audience to hold. In many cases, I hand the unsealed envelope to the helper and walk away. Then, apparently thinking better of it, I return, pull the strips and seal the envelope, mumbling something about not wanting to tempt curiosity. Then it's handed back.

Later in your performance remind your audience that you began with a demonstration of their intuitive abilities. Ask the person holding the envelope to zip the envelope open and hand you the contents. Show each of the four non-selected panels and the name written on the back of each. Then turn the "Charles Manson" card around and compliment the audience on their intuitive skills for correctly identifying the "ringer."

Following the applause, drop the five panels into the open Prettelus Prime envelope and replace the whole works in your brief case.

Instead of handwriting, you can use doodles, mystic symbols, etc. If you are working for an association (bankers, for example) then write occupations on the backs of the panels. Things like “stock broker,” “insurance executive,” “investment counselor,” etc. Where you would have written “Charles Manson” you instead write “career criminal” or “IRS agent.” For a doctors’ group, you might write “x-ray technician,” “pharmacist,” “registered nurse,” etc., with “chiropractor” as the ringer. You may see some other humorous applications yourself.

If you have room and cover in your briefcase, you can index the panels and use only one Prettelus Prime envelope. Select the proper panel slide it into the front pocket, and bring the envelope into view.

A second presentation adds some humor to a headline prediction. A dummy prediction is typed on your letterhead and enclosed in a standard correspondence envelope. Write any four-digit number in the corner. Seal it within a 5" x 7" manila envelope which is addressed and mailed to your showtime participant. Introduce him early in the show and have him open the manila envelope and remove the correspondence envelope.

Your justification is that you mail so many of these (and by deduction, are an entertainer much in demand) that you privately identify each one with a serial number on the inner envelope. You want to ensure that you mailed the proper envelope. Ask to see the number and “verify” it by consulting a little notebook you pull from your pocket. Hand another 5" x 7" manila envelope to your helper to reseal the prediction. (I learned to use manila envelopes when I was stationed in the Philippines. Ugh!). Because this is a “first class” presentation, the manila envelope is sealed in an 81/2" x 11" catalog envelope, the kind with green diamonds on the edges denoting first class mail. After that is done (and not wanting to show favoritism in selecting a carrier), bring out the Prettelus Prime envelope and seal the catalog envelope in the rear compartment. A final, larger envelope (from Federal Express, for example) holds the whole works.

Obviously the Prettelus Prime envelope contains its own nesting set of envelopes which have the prediction you intend to reveal. Remember to place the same serial number on the correspondence envelope as on the one you mailed. When the set of nesting envelopes is opened, you will arrive at the final prediction. There is so much rubbish in the form of discarded envelopes that none will receive any attention. Recognize this gambit? It’s the Bhudda Papers principle updated.

The key to making this presentation work is to approach it with an attitude of light humor. The audience will find themselves enjoying the clearly nonsensical overprotection of the sealed envelope.



Lee Earle has spent a lifetime in the trade. He has 'made his chops' as a performer, author of multiple books, columnist for the Society of American Magicians' ***M-U-M*** magazine, editor of ***SYZYGY - The Journal of Contemporary Mentalism***, publisher of books by authors Richard Mark and Larry Becker, creator and medium for ***Manifestations - The Ultimate Seance***, and originator of trademark Mentalism props, routines, and concepts.

As recipient of the Psychic Entertainers Association Award for Outstanding Contributions to the Art of Mentalism, Lee Earle is acknowledged as one of the men who have changed the face of Mentalism forever.

Now the bulk of his creativity is assembled in this one, significant book. Over two decades of "outside the box" thinking from one of the most prolific minds in Mentalism plus nearly all of Lee's published writings from the past twenty years – more than fifty routines, including many of his limited release commercial items – are literally within your grasp.

Included with each copy is a CD-ROM (in dual Macintosh/Windows format) containing the necessary Adobe Acrobat™ Reader .pdf files for producing a number of *full-color*, professionally designed props and promotional materials on your personal inkjet or laser printer. You get multiple templates for ***Sun Signs***, more ready-to-print masters for the complete ***SuperScript*** materials and cards, ***Topologo***'s colorful single-page layout, color photographs and enlarged 'newspaper clippings' for Bascom Jones' ***Dark Memory***, celebrity handwriting samples to use with an evocative ***Pretellus*** presentation, and full size color copies of genuine stock certificates for the very contemporary ***Taking Stock***.

BONUS: The CD-ROM also contains a thought provoking interview with Lee Earle, conducted by the esteemed Dr. Juris, in which Lee discusses the distinctions between mental magic and Mentalism, the critcal elements necessary for a successful performance, tips on how to present Mentalism for skeptical audiences, and much, much more.

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